Color in Architecture façade

建筑立面与色彩

（西班牙）布里奇特 编　　鄢格 译

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Preface — Color endows architecture with individuality
颜色可以赋予建筑独特的个性

Façade generally refers to outside appearance of a building in terms of architecture and often impresses the viewers a lot at the first sight. Nowadays, as art is more and more integrated with architectural design, the façade of a building is no longer of the previous unified pattern. Color as an essential decorative element starts to play its role. Color is a deeply emotive subject. For most of us it is also highly personal, we each have a unique response to color that we develop internally through experience and association.

The roles different decorative elements play in façade design is gradually changing. In western thinking of the late 20th century, color and its potential gravitas seem to have diminished, become secondary, decorative, deeming a colorful object or artwork less serious or intellectual than its less chromatic counterpart. The use of natural, material color found in concrete, glass and metal, celebrating a chromatically devoid minimalism, has dominated architectural thinking since Le Corbusier. White has most often been associated with an elevated intellect and color consequently delegated to the arena of whimsical decoration with but a few notable exceptions such as the chromatically masterful architect, Luis Barragan. Unfortunately color has often been used so badly on the outside of buildings, though, that it spawned a great fear of large-scale colorful architecture. Apart from an ill conceived, short-lived trend in the 1980s where cladding materials lacked durability and light-fastness, color has been, on the whole, conspicuously absent from our buildings.

Recently a visible renaissance is taking place where intelligent, provocative and serious color is being used to serve form and function and take a leading role in architectural environments. All the projects featured in this book were completed between 2004 and 2008 clearly illustrating this resurgence over a very short period of time. We have, for now, put aside our chromophobia, replacing the achromic facades of the last several decades with a polychromatic celebration of new technology. What is most intriguing about this collection of projects is the diversity of materials and application. Color has become wholly integrated into the construction process with a vast array of techniques. Rather than a secondary afterthought, chromaticity is considered through material, surface, light and finish at an early stage in the design process.

Technological advancements over the last ten years has enabled the use of cheaper, repeatable and more durable materials than ever before, available in an extensive range of colors. Paints are more UV-stable, colorfast, Polymer based and able to cover large surfaces. Glass spandrel panels can be back painted, powder coated metals sprayed in a range of closely related RAL colors as Bernard Tschumi Architects' blue residential tower in New York illustrates. Curtain wall technology allows a range of materials to clothe a façade and new glass technology such as the laminated photovoltaic solar panel system used in the Zero Energy Media Wall in Beijing by Simone Giostra and Partners can create almost psychedelic nuances of moving color. Transparent films and prismatic foils react to night and day light giving their structures changing reactive color, which is exquisitely revealed by UN Studio's Offices "La Défense" in The Netherlands. Coatings and smart films can change from transparent to opaque using heating elements potentially changing the identity of a façade instantaneously.

建筑立面是建筑的外观，是建筑带给人的第一印象。由于建筑设计艺术化的趋势，建筑师在色彩设计的同时，也越来越重视立面设计。而色彩是表达立面的重要方式。颜色往往带有浓烈的感情色彩，由于不同的经历，个人对同一色彩的反应却不尽相同。

立面设计中不同元素所引起的重视在不断变化着。据西方理论记载，在20世纪末期，颜色及其潜在特质的重要性不断退居到次要位置，仅仅作为装饰元素使用。彩色的物体或者艺术品在打造庄重或彰显智慧的空间氛围时远比不上那些色彩淡雅的装饰品。自勒·柯布西耶（现代建筑大师）时代开始，保留混凝土、玻璃及金属材料的自然原色成为极简主义的核心，并"统治"了当时的所有建筑理论。不幸的是，色彩在建筑外观上的不当使用，导致了人们对大型的彩色建筑产生了极大恐惧感。20世纪80年代覆层材料开始盛行，但由于其缺乏持久性及耐光性等而被人们摒弃，可以说是昙花一现。至此，建筑已经完全与色彩"脱离"。

近年来，色彩复兴运动已悄然兴起。本书中收录的2004年至2008年间竣工的项目，清晰地阐述了这一段时间内的色彩复兴。通过新技术的应用，我们彻底摆脱了恐色症，"无色"建筑已不复存在，取而代之的便是"彩色"建筑。此外，本书内容涉及建筑立面设计的方方面面，涵盖了多种材料及建筑方式的运用等内容，极具吸引力。可以看出，在建筑立面设计中，颜色的运用已经完全融入到整个建筑过程中，并在设计初期便渗透到各个层面，如材料、灯光及饰品的处理上。

在过去的十年中，由于科技的进步，人们选择建筑材料，尤其是建筑外层材料的范围更加广泛，经济实惠、持久耐用、色彩丰富的材料越来越多。这些材料不同的质感与不同的色彩共同运用，可以创造出精彩的建筑外观设计。举个例子，以聚合体为原料的油漆，其耐紫外线、防褪色性能不断提高，同时可以覆盖大面积空间；磨砂玻璃板可以在背面喷漆；在德国工业标准色（RAL）中加喷射粉包金属屑（在纽约的蓝色公寓设计中使用）。此外，幕布墙技术的出现为运用多种材料覆盖建筑表层创造了可行性；新型玻璃制

In Singapore, Alsop Architects have used laser cutting technologies which mean materials can be manipulated in complex irregular formations, in this case ETFE (Ethyl Tetra Fluro Ethylene) cushioned canopies are iridescently illuminated with color above street level. Ceramic hexagonal tiles in a pixilated kaleidoscope echo the produce sold below in Barcelona's Santa Caterina food market (EMBT) highlighting the building as a complex artwork in its own right. Larger single sheets of certain materials such as glazed volcanic stone and ceramics and the ability to curve materials for façade use all merge to bring a new natural color palette into play. Sustainability and eco friendly techniques have also advanced to enable a green geo-textile planted, living wall to replace concrete with foliage in Seoul's Ann Demeulemeester Shop by Minsuk Cho Architects, so the color scheme is literally determined by a living skin. Furthermore, materials once associated exclusively with industrial architecture are being adapted to different uses, Hamonic + Masson's "Addition to the Centre for Contemporary Archives" in Fontainebleau uses deliberately "poor" industrial cladding materials to link the building with it's rural site concealing a monochromatic magenta interior, while Lotek's nomadic 'Puma City' takes industrial material to the extreme with shipping containers saturated externally with 'Puma red'.

Nowadays, expressive specification of external color can also alter out pre-conceived ideas about how certain types of buildings should look; we have come to expect public buildings in particular, to look a specific way. Swanke Hayden Connell's hospital, King's Mill, in Nottinghamshire, for example, does not immediately look like a hospital from the outside. A sequence of undulating, secondary colors vibrate across the façade, which can be seen from several miles away. In this case color was deliberately used to reduce 'threshold anxiety' often associated with hospital visits and distract the visitor momentarily on arrival. The notion of a building as 'artwork on the landscape' can be encouraged by the use of interesting color. Likewise, Jarmund/Vigsnæs AS Architects' school in Oslo, Norway, creates an unexpected place of learning. By striating many shades of yellow and orange along its outer walls and by using monochromatic internal color schemes the building itself looks like a stimulating game that any child would be intrigued by. In both projects it is undeniably the color that has created these unusual dynamics.

In tandem with explorative materials color is an extraordinary tool for giving a building both identity and presence. All of these projects share an immediate and iconic persona. Another important element they share is their placement of color. The impact and strength of a color scheme is determined by proportion, shade, saturation and location. A successful building can expose the intelligent use of one color to great effect and often one color can go a long way. Color must be explored in relation to site and location. Regardless of whether one or many colors are used on a building's façade, color becomes the most significant and noticeable thing about the building.
Ptolemy Mann 2009

<div align="right">Bridget Vranckx
2009.9.30</div>

品的兴起使得打造动态梦幻的彩色外观成为可能（北京零能耗媒体墙中层压光电玻璃板的使用）；透明薄膜材料及菱形金属薄片的诞生赋予建筑结构变换的色彩（根据材料在白天和黑夜对光照不同的反应原理设计，荷兰UN工作室设计中使用）；建筑薄层薄膜通过加热可以不断变化形态，在透明和不透明状态间变化，瞬间改变建筑的外观。新加坡阿尔索普建筑运用激光技术，将材料处理成不规则的形状，打造了ETFE（聚氟乙烯）膜结构遮篷、色彩缤纷，闪闪发亮；在圣卡特纳市场的翻新设计中，多色的六边形瓷砖材料完美地映射出里面出售的食物，将整个建筑打造成一个精致的艺术品；在首尔安·迪穆拉米斯特商店中，种满绿色植物的环保墙壁代替了以往的水泥结构，彰显了环保技术进步的同时，也推出了新的理念"建筑表面的色彩由活的植物来决定"；在枫丹白露当代档案馆的设计中，以往仅被用于工业建筑的"破旧"材料被"移植"过来，强调建筑与周围环境的融合；在彪马移动城塑的设计中，设计师更是将工业材料的运用发挥到极致，突出了带有彪马标志性红色的集装箱结构。

现在，对建筑外观色彩的详细说明改变了人们长久以来形成的思维观念，我们一直期盼着建筑，尤其是公共建筑，在外观色彩设计上打破常规，别出心裁。SHCA（Swanke Hayden Connell建筑事务所）设计的"米尔医院"，在外观上和传统的医院有很大区别。连续的波浪状色条在建筑外观上"跳跃"，即使在数里之外也清晰可见，如此的设计打消了人们对医院的恐惧感。通过对色彩的巧妙处理，打造"建筑艺术品"的设计理念完全可以实现。位于挪威的奥斯陆学校，外墙表面由黄、橙相间的条纹装饰，而室内则为单色，整个建筑如同极具刺激性的游戏，吸引着孩童们探索。从上面两个案例，我们不可否认，色彩的确能够打造非同寻常的动态美感。同创新材料一起使用，颜色可以作为一种特殊的工具，赋予建筑独特的个性。本书中选用的案例具备这一共同的特色。某一色调所产生的效果由各种颜色的混合比例、深浅、饱和度以及建筑位置决定。不管是否运用到建筑表面，颜色已成为建筑中不可或缺的元素。

<div align="right">布里奇特
2009.9.30</div>

Nestlé Chocolate Museum
雀巢巧克力博物馆

Location:
Toluca, Mexico
墨西哥 托卢卡

Architect:
Rojkind Arquitectos
Rojkind 建筑事务所

Photography:
© *Paúl Rivera/archphoto.com, Guido Torres/Rojkind Arquitectos*
保罗·里维拉 托雷斯

Nestlé's chocolate factory in Toluca (Mexico) was in need of a visitor space and inner walkway for cocoa lovers to witness the production of chocolate first hand. Mexican architecture firm, Rojkind Arquitectos, suggested their client create the country's first chocolate museum thus giving the candy giant a cultural space and a new image for its headquarters at the same time.

The first stage required 643sq.m to accommodate a reception area, a theater to introduce visitors to the Nestlé experience, a museum shop and a passage to the existing factory. The building (design and construction) had to be completed within two-and-a-half months, which required three daily eight-hour shifts from all the people involved. The new museum is clad in red corrugated steel panels and is raised off the ground by concrete pillars making it even more visible from the main highway leading into Paseo Tollucan. A gaping mouth reveals the museum's pristine white interiors which lead straight to the chocolate factory. The multi-faceted structure creates interesting abstract interior spaces, while the playful zigzagging volumes of the exterior could remind children of a spaceship or even a caterpillar.

位于墨西哥托卢卡市的雀巢巧克力公司，为满足可可饮料爱好者能够在第一时间见证产品的诞生过程以及在建筑师的建议下，决定建立本国第一家巧克力博物馆，这不仅增添了公司的文化氛围，同时让公司总部焕然一新。
博物馆的设计及施工总共历时两个半月，其中第一阶段包括建立接待处、剧院（让来访者体验雀巢）、博物馆商店以及与通往工厂的过道。博物馆外表采用红色波纹钢板材料建成，底部由坚固的水泥立柱支起，即使在远处的马路上也能看见这幢创意建筑。通过如同大嘴一样的门，便可进入到纯白色的室内空间，并经此一直通往车间。室内空间由各异的结构组成，趣味性十足；室外弯曲的造型让人不禁联想到宇宙飞船或者是毛毛虫。

Netherlands Institute for Sound and Vision
荷兰声光研究所

Location:
Hilversum, The Netherlands
荷兰希尔沃叙姆

Architect:
Neutelings Riedijk Architecten, Rotterdam
纽特林+李迪克建筑师事务所

Contributors:
**Bureau Bouwkunde Rotterdam (Technical design and building consultancy), Aronsohn Raadgevende Ingenieurs/
Rotterdam (Structural design), Cauberg-Huygen Raadgevende Ingenieurs/Den Bosch (Building physics consultant),
Studio Jaap Drupsteen (Graphic design façade), T.N.O. Eindhoven, Studio Jaap Drupsteen and Saint Gobain
(Development glass panels, in collaboration with Neutelings Riedijk Architects)**
鹿特丹技术与建筑咨询机构等

Photography:
© Daria Scagliola & Stijn Brakke
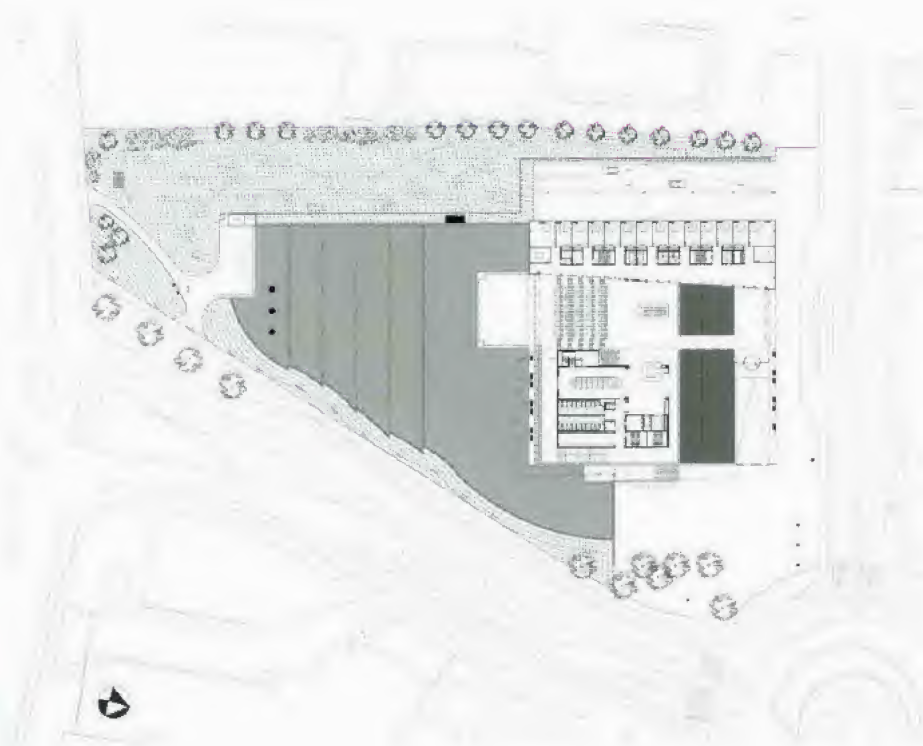Daria Scagliola&Stijn Brakke 工作室

The Netherlands Institute for Sound and Vision houses all the material produced in The Netherlands since the early days of Dutch radio and television. Half of the 30,000sq.m building is dedicated to storage and archive rooms with rigorously stipulated climatic conditions, but no need for daylight. Taking this into consideration, the building was divided into two; the archives vault is situated below ground, and the museum and other spaces requiring light above ground. The two portions are connected by a central south facing well at the heart of the building, which lets light into the core of the building and allows reflected light to skim over the wall of the offices.
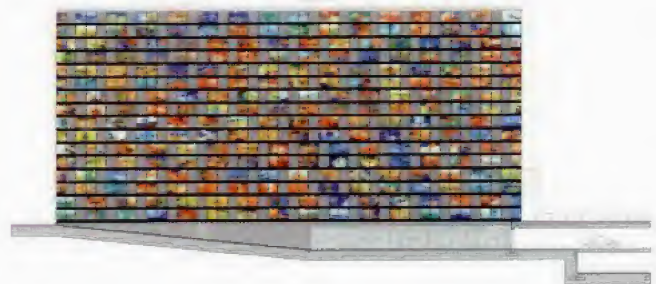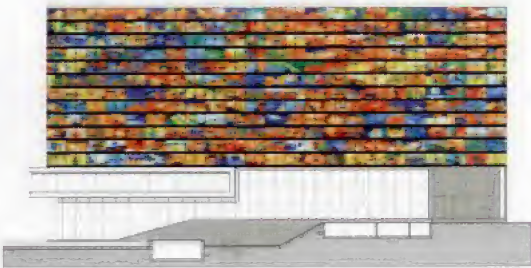
For the glass façade an entirely new production line was created: 748 colored, high relief images were applied to more than 2,100 glass panels. A stained-glass technique, in which ceramic paste is applied to glazed panels by means of a printer especially developed for this purpose, was devised for the panels, onto which Jaap Drupsteen transferred manipulated video stills. To create a relief, positive images of a video still were milled into a MDF panel with a CNC (computer numerical control – a computer technique with a programmed code which, in this case, guided a ball-tipped bit back and forth across the MDF panel) milling machine. The wood panel, coated on one side in ceramic paste was then laid on the sand mould and heated at 820°C in the oven to burn the image into the glass and soften the glass panel enough for it to take the shape of the mould. The result is a colored, high relief UV resistant glass pane with long-term durability, which presents original TV images from the institute's archives.

荷兰声光研究所总面积为30，000平方米，里面收藏着本国在广播电视诞生初期生产的所有声像、光学材料。整幢建筑分为两部分，由朝南的天井隔开。其中一半空间位于地下，那里无光照，气候条件稳定，用于储存各种档案材料。博物馆及其他空间位于地上，光线充足。

建筑的外立面由2100多块、上面带有高浮雕图案的玻璃板构成(这是研究所新近开发的一条玻璃生产线产品)，绚丽的色彩和独特的质感立即使其与众不同。彩色玻璃技术是指通过特制的工具将陶瓷油膏应用到彩色玻璃板上。同时为达到浮雕的效果，通过使用计算机数控技术将视频静像照片映射到MDF（配线板），然后在木板的一侧涂以陶瓷油膏之后放到砂型上，经过820℃高温加热，将图像印到玻璃上。经过一系列的工序，就形成了彩色的高浮雕玻璃板。
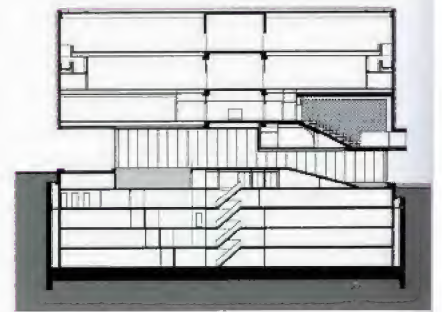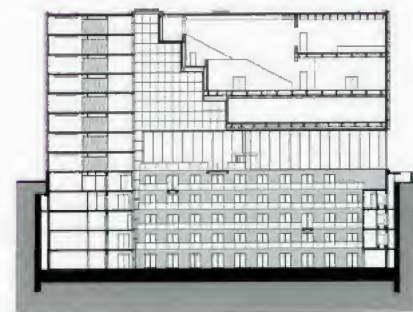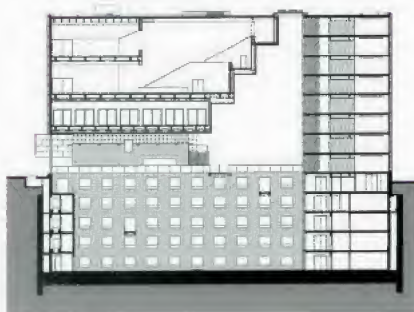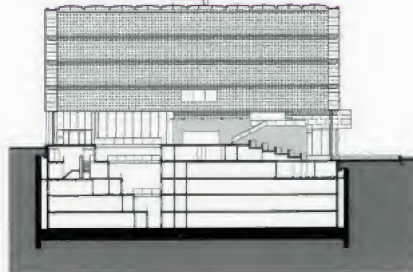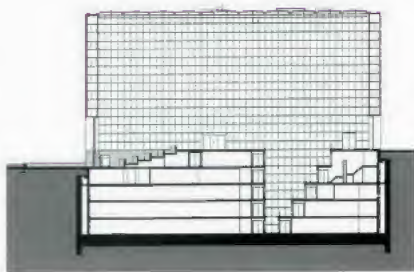
Ann Demeulemeester Shop

安·迪穆拉米斯特专卖店

Location:
Seoul, South Korea
韩国 首尔

Architect:
Minsuk Cho, Kisu Park / Mass
曹敏硕 朴基顺/大众研究建筑事务所
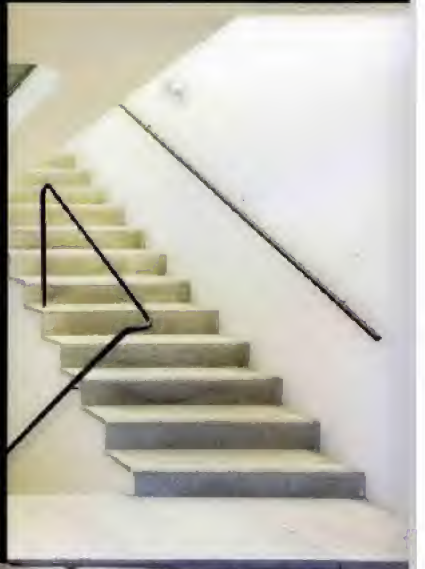
Photography:
© Yong-Kwan Kim
金宽容

Situated on a limited plot of 378sq.m in an alley near a busy thoroughfare in Seoul's Gangnam district – a neighbourhood, which is rapidly transforming into an upscale commercial area – this building consists of one subterranean level with three floors above. The concept is an attempt to incorporate as much nature as possible into the building working within the constraints of a low-elevation, high-density urban environment. The architects define the building's relationship between natural/artificial and interior/exterior as an amalgamation, rather than a confrontation.

The interior spaces can be perceived and utilized as part of the outdoors in a variety of ways. Dense bamboo landscaping forms a wall on three sides of the building, which border neighbouring sites. Inside the internationally renowned Belgian fashion designer's first floor shop (accessed from the western side of the courtyard), undulating, dark brown exposed concrete forms an organically shaped ceiling. Round columns on the edges of the space continue the ceiling surface to provide the necessary structural support and allow for the creation of arched openings of varying sizes, exposing the inside to the outside road and the bamboo hedges. Stairs leading down to the basement shop begin as a narrow, white architectural space, gradually enlarging to turn into another organic shape and eventually serve as an entrance. The outside building material is primarily a geo-textile planted with an herbaceous perennial, which forms a living façade. The three sides that face the bamboo borders are clad in steel sheets finished with propylene resin.
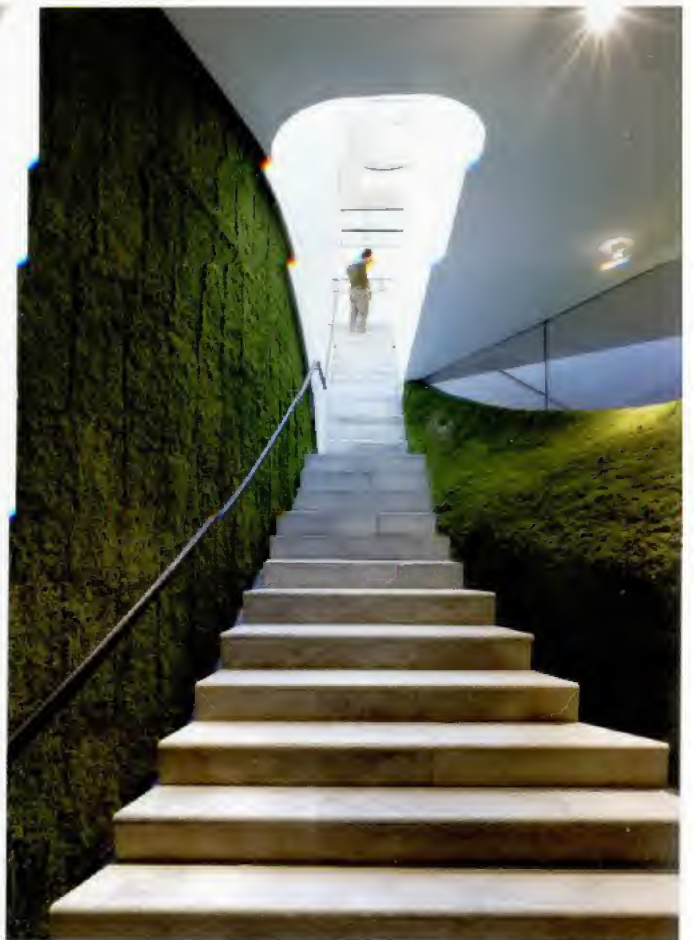
商店坐落于首尔江南区临近繁华大路的一条小巷内,共为四层(地下一层,地上三层),占地378平方米。设计师秉承着"在低地势、高密度的环境中融入更多的自然因素"的理念,将室内与室外、天然因素与人工结构完美地结合起来。
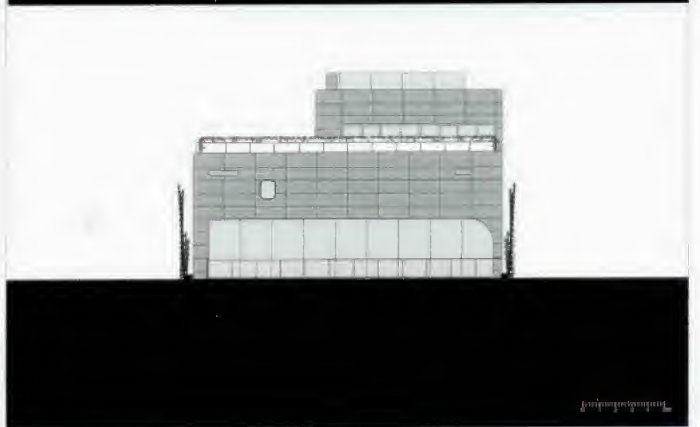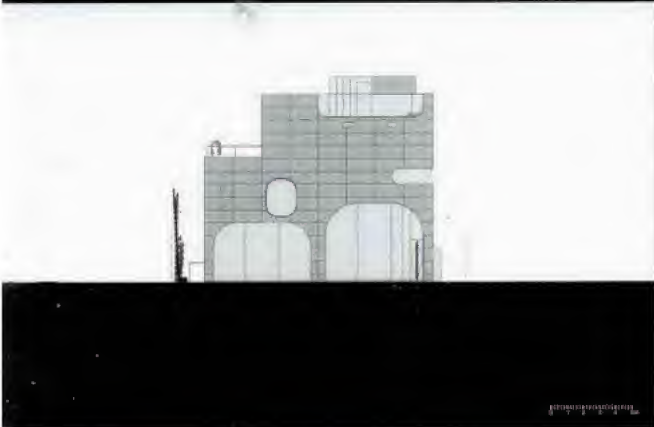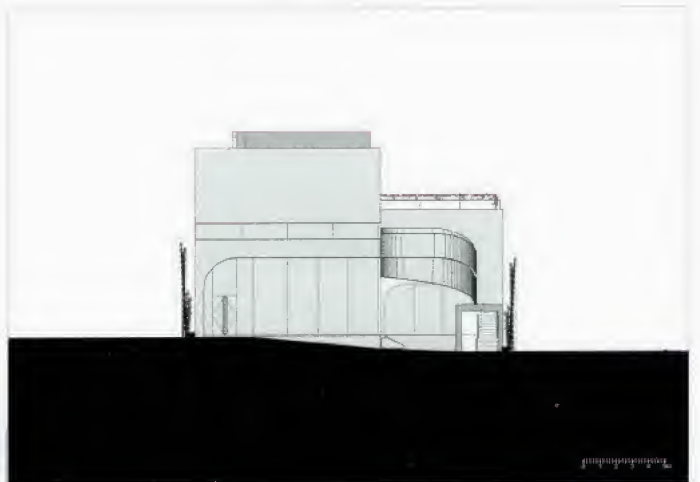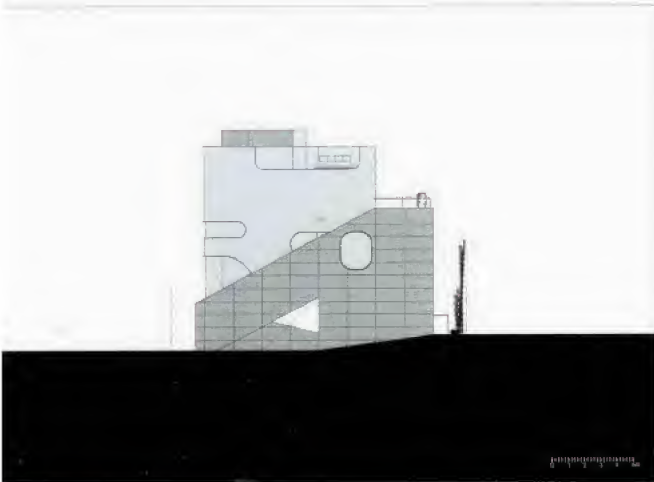室内空间完全可以被视为外面的一部分,用途广泛。建筑的其中三面由聚合钢板构成,与住宅区相连,浓密的竹林形成了绿色的天然墙壁。一层(从西侧的庭院进入)有比利时知名设计师的时装专柜,天花板成波浪状,石灰材质裸露在外,未经任何修饰;四周的圆柱与天花板一气呵成,起到支撑作用,上面大小不一的开口将室内外自然地连接起来。通往地下店铺的楼梯从一个狭小的纯白色空间开始,逐渐拓宽,最后形成一个入口。商店表面由土工布(一种合成建筑材料)建成,上面种植着四季常青的草本植物,为其平添一道天然的绿色景观。

Hotel Hesperia Bilbao

毕尔巴鄂酒店

Location:
Bilbao, Spain
西班牙 毕尔巴鄂

Architect:
IA+B Arkitektura Taldea, GCA
IA+B建筑事务所

Photography:
© Aitor Ortiz
艾托尔·奥地斯

The urban renewal of this Basque city has attracted a lot of attention in recent years. The city is host to a number of important architectural creations by a number of internationally renowned architects, which have helped turn the city and region move on from its industrial history and focus instead on tourism and services.

This four-star hotel is situated on a rectangular site at the end of a residential block along Bilbao's riverfront and opposite to one of the city's main attractions, the Guggenheim Museum. The brief for this project called for a façade that has the presence and lure of a hotel, yet fits into its urban surroundings.

To create a harmonious façade, proportions and spaces were characterized by color. Using neutral colors, the building subtly blends into its residential neighbourhood on the side and rear façades, while a bold use of color on the main façade overlooking the river Nervión and the Campo Volantín esplanade makes the hotel stand out from the other buildings. What makes this façade unique is the way the architects chose to apply the idea of the lookout: colorful boxes enrich the esplanade and reinforce the building's singularity at the same time. The thirty-six lookout units are organized in rows of six-by-six using the three primary colors – red, yellow, blue – and their complementary colors, green, violet and orange.

近年来，毕尔巴鄂市区（巴斯克风格）的重建吸引了众多国际知名设计师的加盟，他们帮助城市完成了从以工业为主到重点发展旅游服务业的改变。

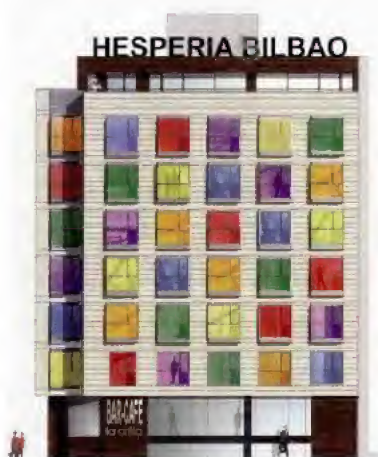这家四星级酒店坐落于一个住宅区的尽头，与毕尔巴鄂河相邻、古根海姆博物馆相对（城市知名景区之一）。设计的主要理念就是打造一个引人注目的外表，同时使其融入到周围的环境中。

为达到预想的效果，设计师主要运用色彩来突出空间及不同结构，并将整个建筑与周围的住宅融合。侧面以及后面使用天然色，而正面则采用更加突出的色彩，让酒店在周围的环境中脱颖而出。除此之外，设计师巧妙地运用了"瞭望台"的设计理念，红、黄、蓝、绿、紫、橙六色的盒子结构形成了一个方阵，在层次和色彩上突出了建筑的与众不同。

HESPERIA BILBAO

The Public
"公众" 艺术大厦

The Public is a new kind of arts building at the heart of the new town center for West Bromwich (central England), which has undergone a complete regeneration. The building, which will host exhibitions of local and international interest as well as artistic, educational and community projects, is designed to inspire and encourage creativity from its users.

Conceived as a 'Box of Delights', The Public offers a wide variety of spaces, forms, angles, curves, surfaces, vistas and atmospheres. The building is a simple rectilinear form (113m x 21m x 22m) clad with aluminium and punctured by a scattering of 'jellybean' shaped windows that pierce the sides of the building. Running through the center of the building are 13 pairs of concrete-filled steel columns, which support the visitor arrival area on the main floor. All the floors are supported by this core steel structure, but the façade is a self-supporting secondary structure, free of the main structure.

The ground floor was conceived as an extension of the New Town Square. The building opens up via large sliding pink steel doors to provide a public route along elevations from the Queen's Square shopping center to the new public spaces. The interior is a little more complex than the exterior. Rugged, multi-faceted or curved forms, which appear to balloon into the space, sit on or are suspended from a table structure, are containers for the building's different functions, such as displaying art or housing creative workspaces. Lifts cut past these spaces and a large-scale ramp links them all.
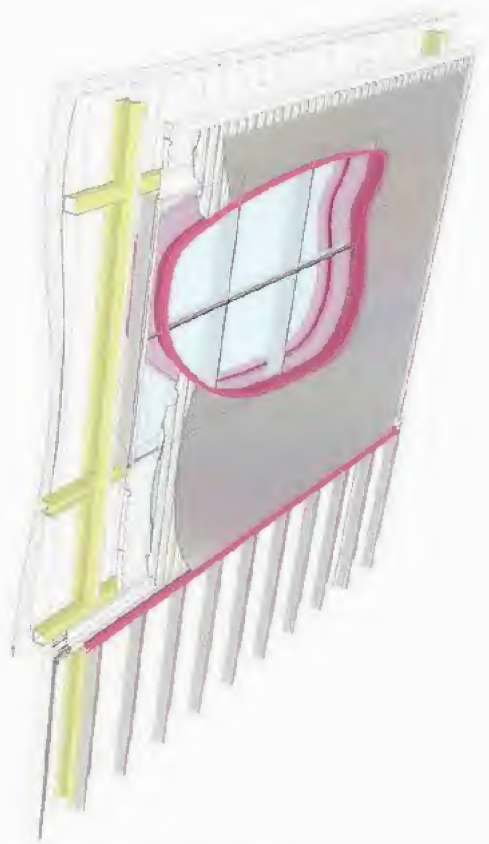
"公众" 艺术大厦矗立于西布罗姆维奇市中心，已经过彻底的改建，主要用于举办当地以及国际性的艺术、教育等展览，激励群众的创造力。

大厦外部为铝结构，呈简单的直线型（113米x21米x22米）。带有纹理的深色墙壁上，点缀着洋红色窗框的糖豆状玻璃。窗户形状自由，线条流畅，大小不一而富有节奏感，打破了刻板和沉闷。整个建筑外观稳重而不失新意内部空间变化多样，被称为"带来快乐的盒子"。透过糖豆状的窗户，可以"窥视"到其四周。大厦中央的13对钢质（中间灌有混凝土）圆柱支撑起整个室内结构，而建筑外表面则不需任何支撑。

一楼是新城镇广场的延伸，来访者可以通过粉红色的钢门进入，然后沿着皇后广场购物中心，一直通往新建的公共空间。室内空间相对复杂一些，大小、形状各异结构从桌面上悬垂下来，似乎将要炸裂，"行使"着各自的功能，如展示、储藏等。电梯将不同的空间分隔开来，而大型的坡道却又将其连接起来。

Taka-Tuka-Land Kindergarten

童话世界幼儿园

Location:
Berlin, Germany
德国 柏林

Architect:
Die Baupiloten: Niklaus Haller, Ole Hallier, Daniel Hülseweg, Annika Köster,
Christian Necker, Katrin Zietz, Katja Zimmerling, Ilja Gendelmann, Susan
Jutrowski, Anna Meditsch, Anne Pind, Mirko Wanders
尼克劳斯·哈勒 丹尼尔·赫尔塞夫格等

Project Management:
Susanne Hoffmann
苏珊·霍夫曼

Photography:
© Jan Bitter
简·比特

The Baupiloten was created in June 2003 with the intention to give the fourth and fifth year architecture students of the TU Berlin practical experience on architectural projects. For this particular project, the students in turn involved the children in the design of the refurbishment of their nursery school.

Together with a child minder, the Baupiloten inspired the children to design their own vision of the popular children's book character Pippi Longstocking's Taka Tuka Land. When presented with the children's concepts of this imaginary world, the Baupiloten began to understand what the children imagined for their new nursery school. The students communicated their views to the staff and children through collages and architectural models, and observed the children's daily routines for further inspiration. All this set the scene and story board for the design of the space and also resulted in a building that is gorgeous in colour and chic in form.

The original temporary structure was turned into 'an everlasting oak tree where lemonade grows and flows. The building itself represents Pippi's old oak tree, which contains a lemonade factory. The lemonade breaks through the bark of the tree and flows outside where it turns into padded play areas. The flow of the lemonade has seven stages, which facilitate a different activity in the building: Glittering Lemonade in the sun light, Lemonade Gallery, Lemonade Drops, Lemonade Island, Waiting for the Parents, The Bark Breaks Open, and Delving Into Lemonade. Yellow is the dominant color, present in the entrance and the corridors with the lemonade gallery where children show their parents their latest achievements.

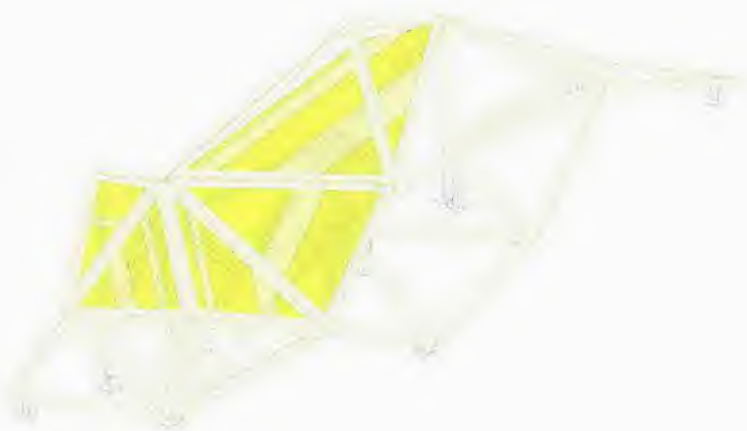Baupiloten于2003年6月成立，旨在为柏林科技大学四、五年级的学生提供实践机会。本项目的特殊性就在于除了建筑系的学生，幼儿园的小朋友也参与了整个改建工程。

设计师鼓励小朋友们规划出自己心目中理想的世界，然后根据他们的描述，策划设计理念。学生们通过使用剪贴画及建筑模型与幼儿园的员工和小朋友沟通，并观察他们的日常生活规律，以获得更多的灵感。最后的结果是一个色彩轻快艳丽、造型别致的建筑—柠檬色作为主色调，草绿色作为点缀。

原有的临时结构被改造成了常青橡树，柠檬水在树上潺潺流动。而建筑本身则代表"皮皮"喜爱的老橡树（瑞典儿童文学作家阿斯特丽德林格伦的著作《长袜子皮皮》里的主人公），里面有一个柠檬水工厂。柠檬水从树皮里淌出，一直流到操场上。黄色作为主色调，在入口、走廊以及美术馆内（孩子们展示自己劳动成果的地方）随处可见。

Ørestad College
弗雷斯德大学

Location:
Copenhagen, Denmark
丹麦 哥本哈根

Architect:
3XN
3XN建筑事务所

Photography:
© Adam Mørk
亚当·莫克

This educational building in the Danish capital is the first to fulfil the country's new educational visions regarding subjects, organisation and teaching systems. The key issues taken into consideration for the design of this school were communication, interaction and synergy. This college displays a visionary interpretation of openness and flexibility regarding team sizes and reflects international tendencies aiming to achieve a more dynamic and life-like studying environment and introducing IT as a main tool.

The college is interconnected vertically and horizontally: four boomerang-shaped floor plans are rotated to create a superstructure, which forms the overall simple, yet highly flexible frame of the building. The Persian blinds break the clear texture of the façade and colour plays a determinant role. Avoiding level changes makes increased organisational flexibility easier and allows the different teaching and learning spaces to overlap and interact without any distinct borders. Moreover, the rotation opens up a part of each floor to the vertical central atrium and forms an ideal space for community interaction. The broad staircase in the central core of the building, which winds its way up to the roof terrace, is the heart of college's educational and social life. This is a transitory area as well as a resting place and a place to see and be seen.

The glass façade is covered with a series of colored semi-transparent glass louvers that can open or close to protect from the sun, while adding some color to the interior spaces.

弗雷斯德大学位于丹麦市中心，是全国第一所体现新兴教育理念的学校，将不同学科、组织机构以及教育体系相结合。设计的主要宗旨是希望学生能加深人际间的交流与互动以及自我的独立思考，提供一个灵活、开放的学习环境，突出信息技术的主要作用。
楼层之间以相互交叉设计突显立体感，并以柔和的圆形线条规划每个楼层的主区块，外观简单得体。百叶窗打破建筑立面特殊的纹理，色彩的运用不仅仅是点缀，更是立面设计的点睛之笔。室内楼层之间没有明显的分界，不规则弧形的挑高设计形成了不同的空间，便于学生相互交流、学习。中庭作为理想的交流空间，从各个楼层均可到达。宽阔的楼梯，一直延伸到屋顶平台，构成了建筑的中心，同时也可用作休息区。
色彩缤纷的窗户不仅可以阻挡光线，也挹注了大楼的青春活力。

ConHouse 2+

2+周末度假屋

Location:
Trebnje, Slovenia
斯洛文尼亚 特雷布涅

Architect:
Jure Kotnik Arhitekt
朱尔·科特尼克建筑师事务所

Photography:
© *Vid Brezocnik*
维德·布莱左尼克

The rise in real estate prices in recent years has led to the search for and development of alternative housing solutions all around the world. This prefab structure is a two-level mini housing unit composed of two containers that are placed perpendicular to each other. This project is different from other container projects in that it pushes the development of containers manufactured especially for housing and office purposes, rather than depending on the excess of existing cargo containers.

The ConHouse system maintains the basic form of the containers, but upgrades them to enable a quality of living that is comparable to a classic housing style. This is achieved mainly through rationally designed floor plans, carefully selected materials, well-lit interiors and a customized exterior appearance of each individual unit. The modular nature of this system allows for containers to be added or removed according to the individual's needs.

The steel façade of this prefab house is painted an anthracite grey color and the interior walls are painted with a special paint used for steel or cars. The colour of magenta complements the wooden material and gives new appearance to the container. The bedrooms are red/lilac, the living room yellow/green and the ground floor an ivory color. The magenta dots on the exterior are made with a special, very long-lasting sticker foil used for car stickers. The production of these container houses bears many similarities with the car production industry and the architect admits to being inspired by the winning recipe for interior design developed by the Swedish furniture design giant, IKEA.
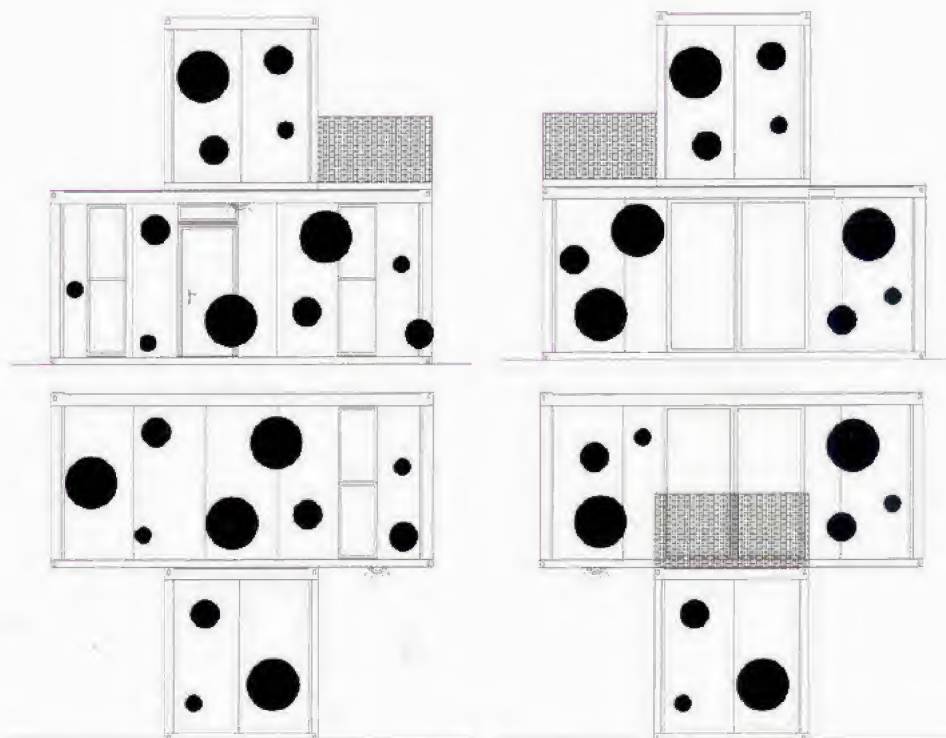
2+周末度假屋位于斯洛文尼亚特雷布涅市，是一个两层高的小型住宅，由两个互相垂直的集装箱单元构成。由于当今房价高的惊人，因此开发商就找到了这个替代性住房设计方案。这间住宅与其他的集装箱住宅不同，推进了专为构建住房和办公空间而设计的集装箱产业的发展。

ConHouse(集装箱住宅，英文为Container House)系统由小盒子单元构成，是对国际标准化组织集装箱的一种改进，以一种创新的方式进行组建得到全新的功能性住宅。通过合理安排楼层格局、精心挑选材料、打造明亮室内空间以及建筑外观来实现最佳设计理念。组装结构便于用户根据自身需要，重新规划。
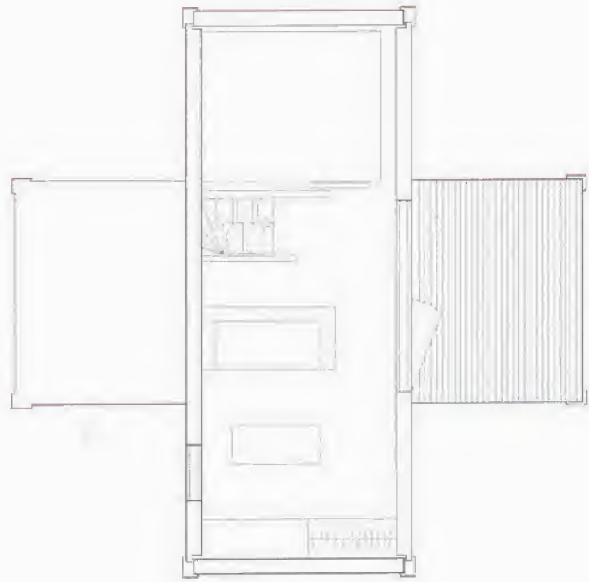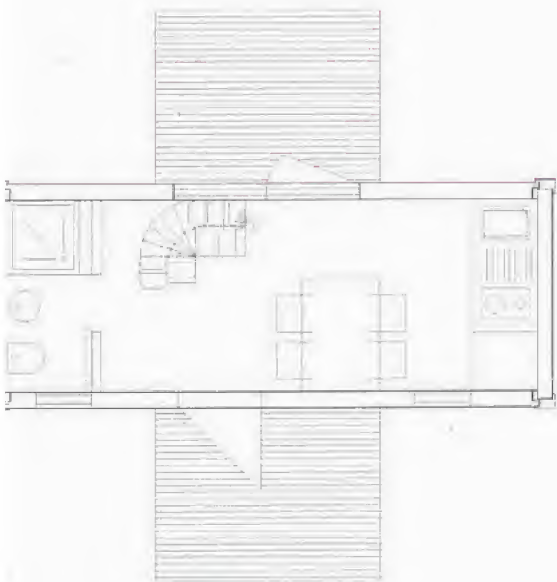
住宅表面以灰色调为主，洋红色的小点点缀其中。色彩改变了集装箱一贯的形态特点，而木材本身的质感则中和了洋红的色彩感受，不至于显得太过艳丽。室内墙壁用一种特殊油漆（粉刷钢板或车子的油漆）粉刷。卧室以红、紫两色为主，客厅则为黄、绿色。集装箱式住宅的构建与汽车生产过程极其相似，而对于这个房子，建筑师的灵感则来源于瑞典家具商IKEA所提出的室内设计理念。

Blue Residential Tower
蓝色公寓

Despite the constraints of New York City zoning laws and market-driven commercial requirements, Bernard Tshumi created an original architectural statement for this residential mid-rise in Manhattan's Lower East Side district.
In order to both conform to a strict building code and differentiate the building from similar high-rise structures, Tschumi devised an original envelope pattern and distinctive shape for this seventeen-storey tower, which contains thirty-two apartments and rises to a height of 55 meters.
The building's base occupies a lot zoned for residential use and cantilevers over an existing commercial building on Delancey Street with air-rights permissions. Varying setback rules, which cross the line between the commercial and residential zoning districts, are artfully negotiated with slightly angled walls facing the street and rear yard, while sloped top integrates the zoning district's two sky exposure plane requirements. The building is angled from base to top creating large units on the upper floors. This strategy also maximizes the amount of allowable residential square footage.
A curtain wall system with a pixelated glass design, composed of grey tinted vision glass, spandrel glass in four shades of blue and periodic panes of full body blue tinted vision glass, reflects both the internal arrangement of spaces and the multi-faceted character of the vibrant and dynamic neighbourhood below. The interiors are fitted ou with sustainable materials, including bamboo floors and wall panels, palm flooring and river-pebble bathroom tiles.

该住宅位于纽约市下东城区（Lower EastSide）。设计之初建筑师面临巨大挑战——怎样才能同时满足纽约市住宅与商业的分区规定和开发商的商业 求。最终设计师打造了一个独具特色的结构——高55米的17层塔楼，其中包括32套公寓。
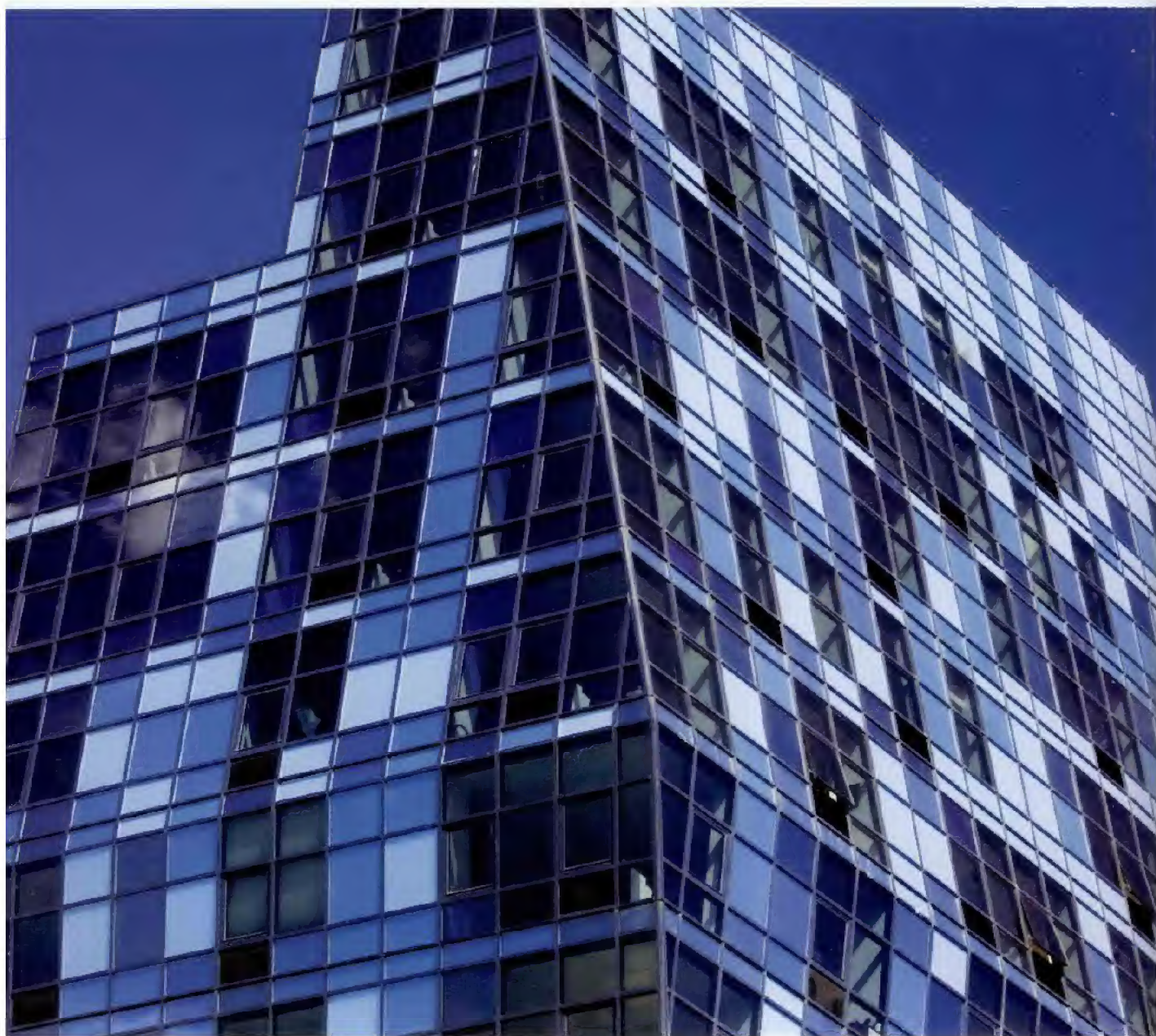设计师将楼底设置为住宅区，而其上方再挑出一块空间用于商业用途。大楼朝向街道一侧略微倾斜的墙体和后面的院子正好横跨商业区和住宅区的界限 巧妙地回避了规范的限定。大楼南部悬在商业区上空的部分由下而上呈一定倾斜角度，既扩大了上部楼层的空间，也为曼哈顿河域创造绝佳对景。此外 这种设计还有效扩大了住宅部分的平面面积。
立面所使用的材料包括幕墙、绝缘玻璃和四种类型的外墙装饰玻璃。这一彩色玻璃幕墙系统由灰色的有色玻璃、四种鲜艳的蓝色外墙外装饰玻璃以及通 蓝色的有色玻璃格栅组成。蓝色调的基础上又有明暗变化，独特的设计反映出该社区的多元化结构，同时也映衬出室内的格局。此外，设计师在室内装 上大量运用了环保材料，如竹子地板、棕榈地板、护墙板以及鹅卵石等。

Location:
Lelystad, The Netherlands
荷兰 莱利斯塔德

Architect:
UN Studio
UN工作室

Photography:
© Christian Richters
克里斯坦·里克特

This colorful building is part of the master plan for the city of Lelystad by Adriaan Geuze, which aims to revitalize the pragmatic and sober Dutch town center. The design of the theater responds to this mission of revival by focusing on the archetypal function of a theater: creating a world of artifice and enchantment. The inside and outside walls are shaped to reconstruct the kaleidoscopic and unpredictable experience of the world of the stage.

The shape of the building is dictated by the function and need for two auditoriums to be as far apart from each other as possible (for acoustic reasons). One protruding volume, which dramatically juts out in various directions, contains a larger and smaller theatrical space, a stage tower, several interlinked and separate foyers, dressing and multifunctional rooms, a café and restaurant, while a raised technical block contains the stage machinery. All the façades have sharp angles and jutting planes clad in steel plates and glass, often layered, in shades of yellow and orange.

The colorfulness of the outside increases with intensity on the inside; for example, a handrail shaped like a pink ribbon cascades down the main staircase winding itself around the void at the center of the large open foyer on the first floor and extending up the wall towards the roof. The color of the ribbon changes from violet to crimson, cherry and almost white. The main theater is decked out in red and the intimate dimensions of the auditorium are emphasized by the horse shoe shaped balcony and the vibrant forms and shades of the acoustic panelling.
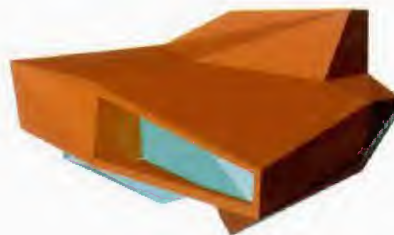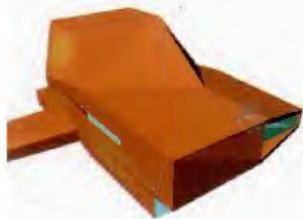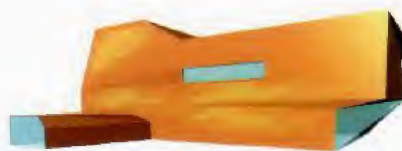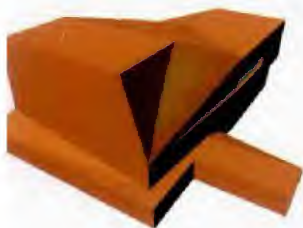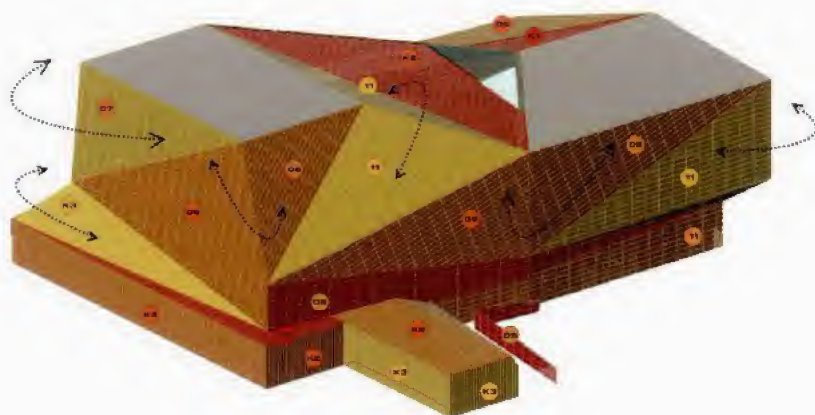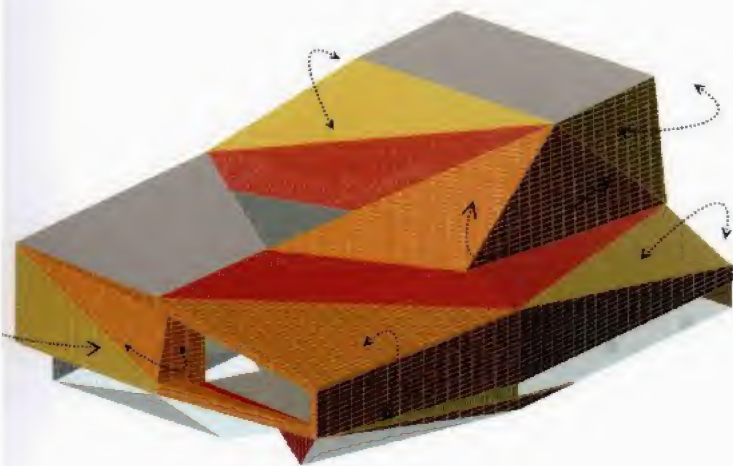
这幢彩色的建筑位于荷兰的中心城市——莱利斯塔德，是该区改建计划的一部分，为沉静的氛围增添了一丝活力。设计师的任务是突出剧院功能，打造一个充满魅力的世界。内外的墙壁都经过重新改造，让人感受五彩斑斓的舞台。

剧院的整体形状是由其中两个礼堂决定。根据其功能需求，它们之间要尽量保持较大的距离。另外还有一个突出的结构，如同绽放的烟花向不同的方向延展，其中包括两个大小不一的表演室、休息室、化妆间、多功能室、咖啡厅餐厅。舞台机械设备全部安放在一个凸起的技术区。剧院外观以黄、橙两色为主，由玻璃和钢板材料建成。
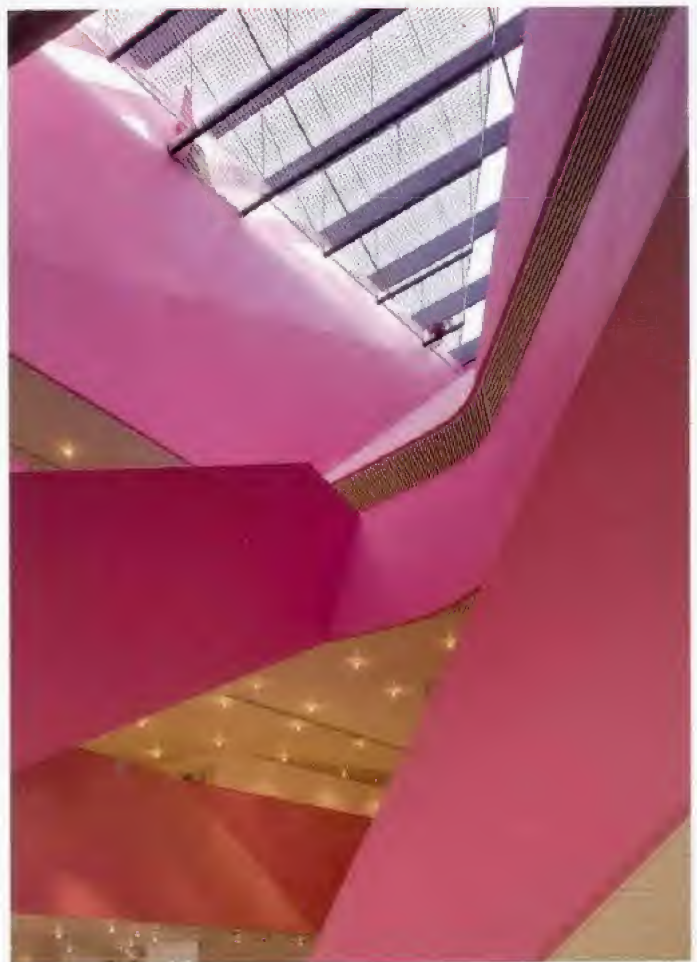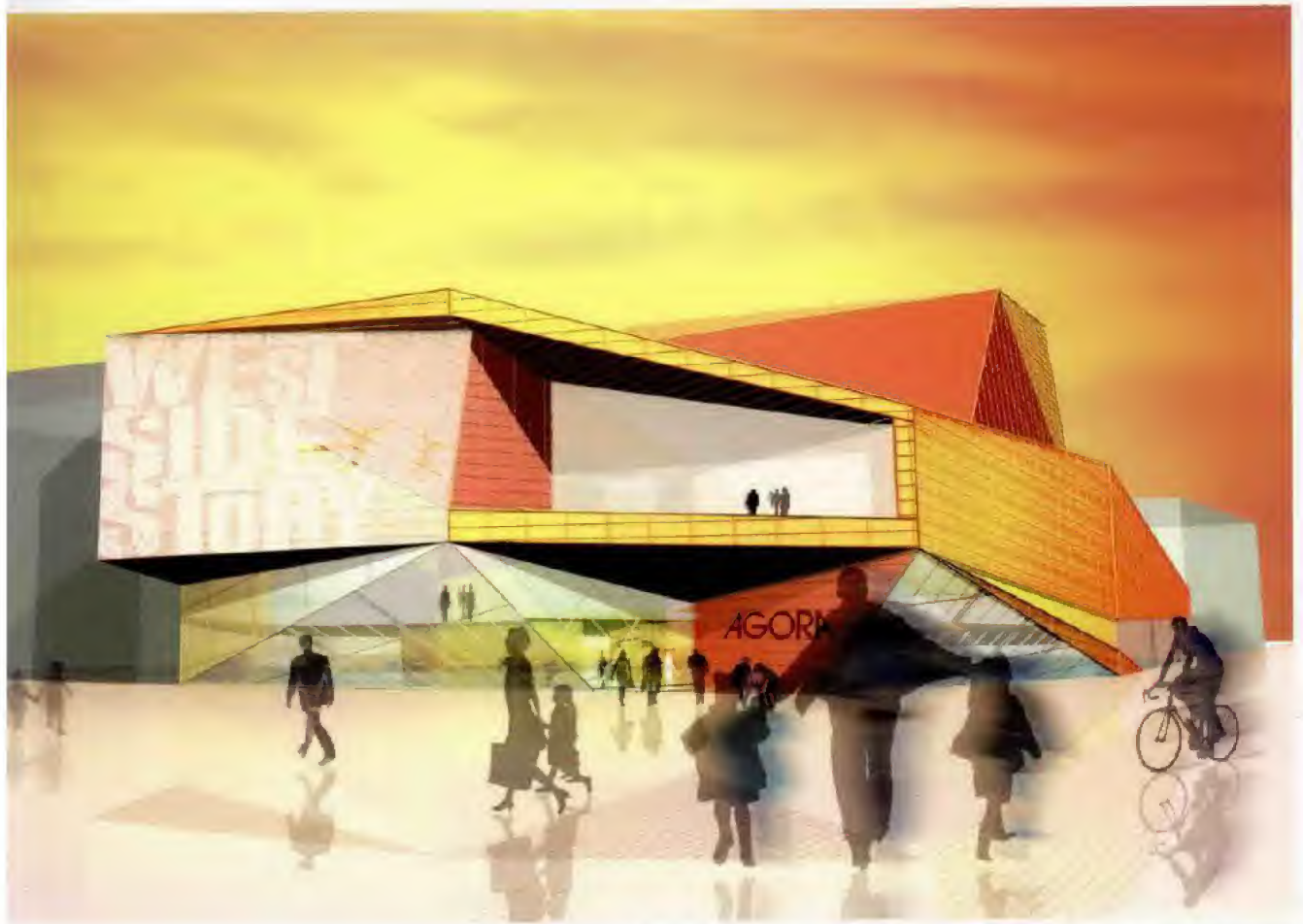
建筑内部空间同样采用不同的色彩装饰：栏杆如同丝带沿着主楼梯蜿蜒，向下一直伸展到一楼开放式大厅的中心，向上一直到屋顶。"丝带"的颜色逐渐递变，从紫色到深红，从鲜红到纯白。主剧场以红色为主，马蹄形的阳台以及形状、色彩多变的隔音板使得表演室更加突出。

Offices "La Defense"
德芳斯办公大楼

Location:
Almere, The Netherlands
荷兰 阿尔梅勒

Architect:
UN Studio
UN工作室

Photography:
© Christian Richters
克里斯坦·里克特

This modest office building is situated on an irregular plot behind the city's Central Station. The design is based on the complex being used by a number of different companies. The density and programme of this closed complex are balanced to keep the cost per square meter as low as possible, thus making the development more attractive to local users.

The organization accentuates the flexibility of this office block. Accessibility to the complex is highlighted by a large number of entrances. On the street side the units can be accessed via entrances at ground level, while raised entrances within the complex provide access from within. The complex has an inner courtyard and is interrupted at two points, which creates a link with the park to the rear.
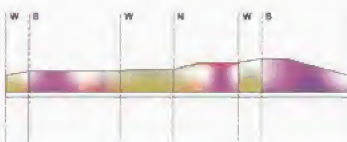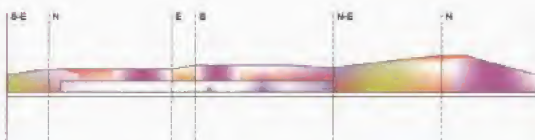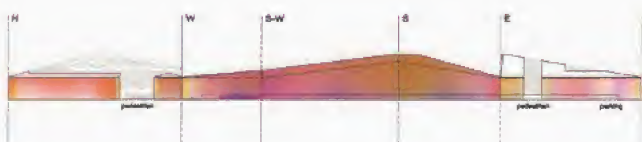
The direct surroundings are reflected in the volume's metallic façade finishing. The outer skin expresses the urbanity and a degree of closeness of the units. The façade adjacent to the courtyard is made of glass panels integrated with multi-colored foil. Depending on the time of day and the angle of the incidence, the façade changes color, from yellow to blue to red, or from purple to green and back again.
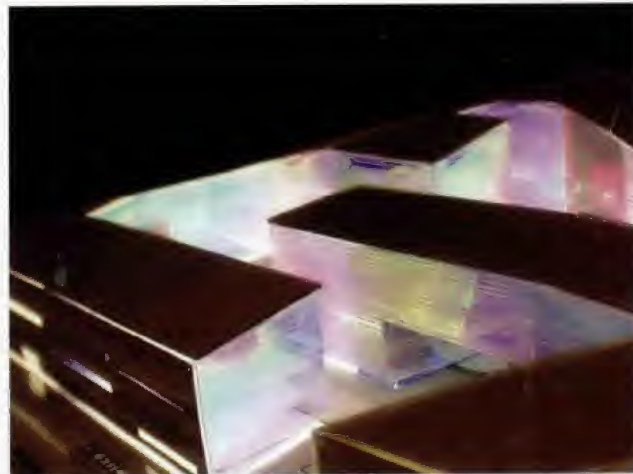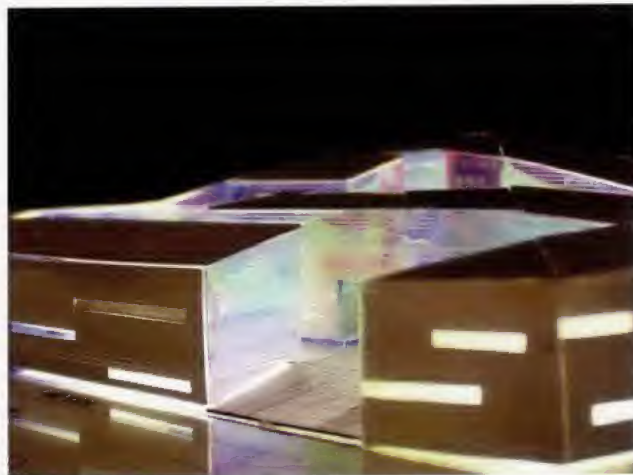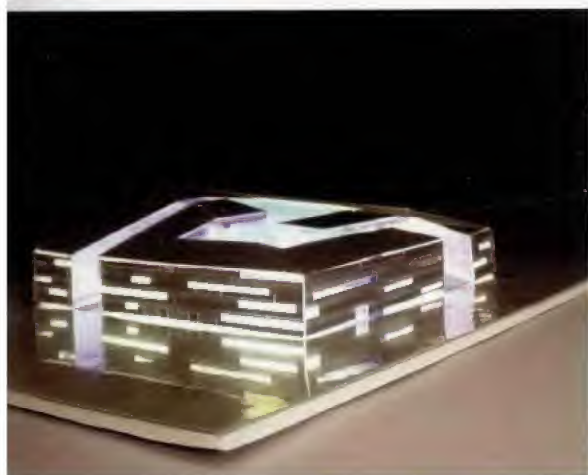
德芳斯办公大楼建在阿尔梅勒市中心火车站后面——一块形状不规则的地块上，以"谦逊"的建筑体量呈现在城市环境中。其业主为不同类型的公司，合理的价格更吸引了当地业主的进驻。

大厦的设计强调灵活性，同时多个入口突出了无障碍建筑特色。在临近街道的一侧，来访者可以通过一层的入口进入。大厦内部被分成不同的部分，建筑室内庭院与后方的公园相连。
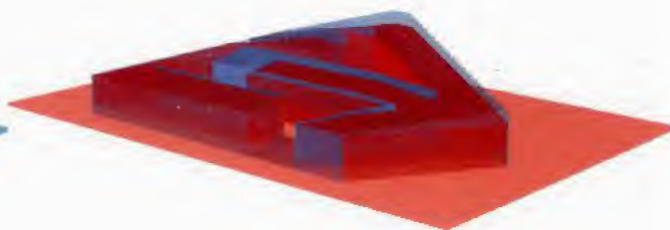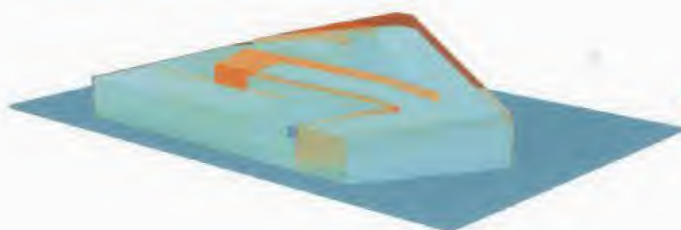
建筑正面采用金属装饰，彰显了周围的环境特色。外层表皮表达了它温文尔雅的气质，单元之间看起来有些连接紧密。进入内院，显出建筑物真实的特点。朝向邻近的庭院的立面，在玻璃外面有一层彩色金属箔。根据日照时间和角度的不同，立面的颜色也会不断变化，由黄变蓝、变红、由紫变绿。
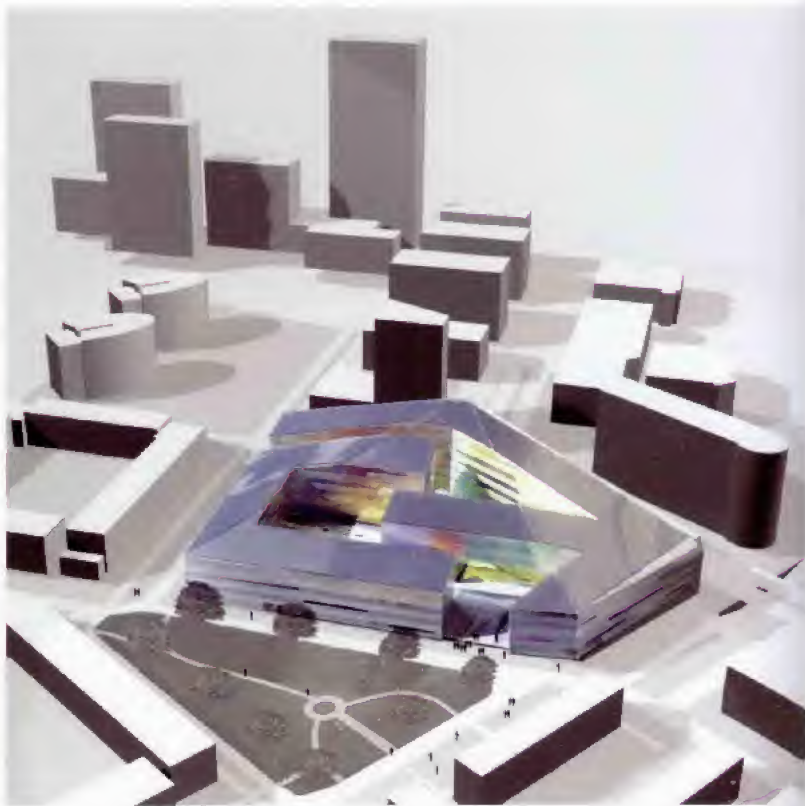
3100: 12100 m3 reductie
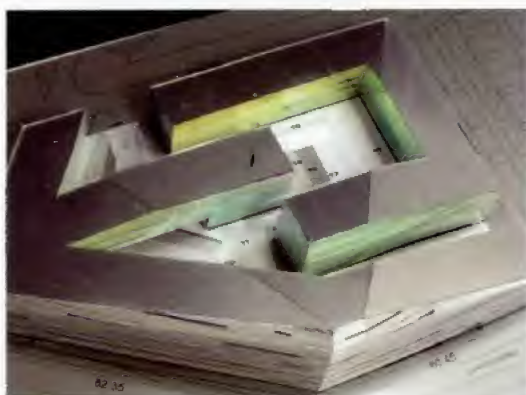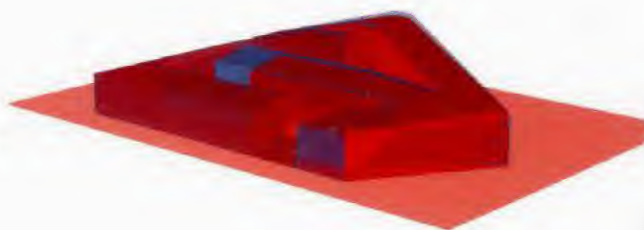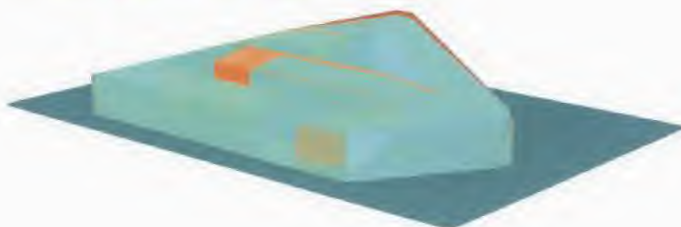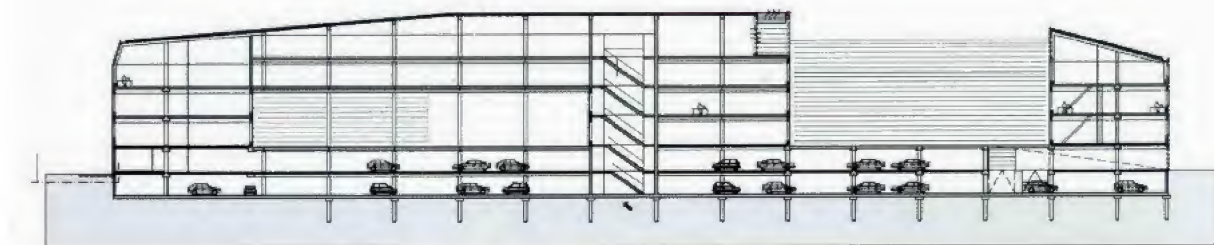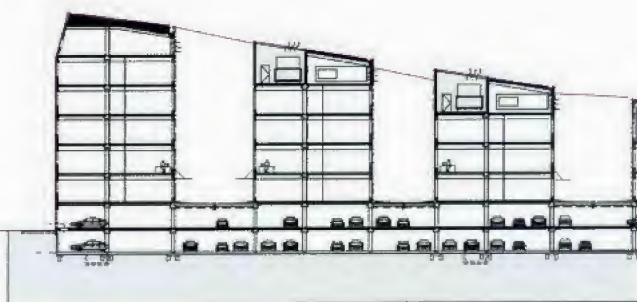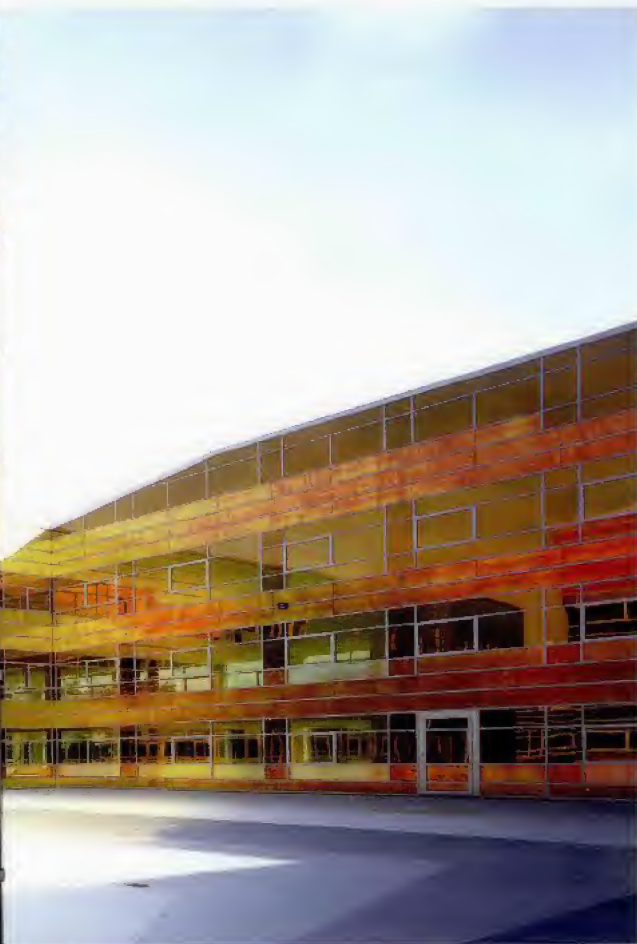
3500: ca 2500 m3 reductie

Galleria Hall West
加洛瑞尔西部商场

Location:
Seoul, South Korea
韩国 首尔

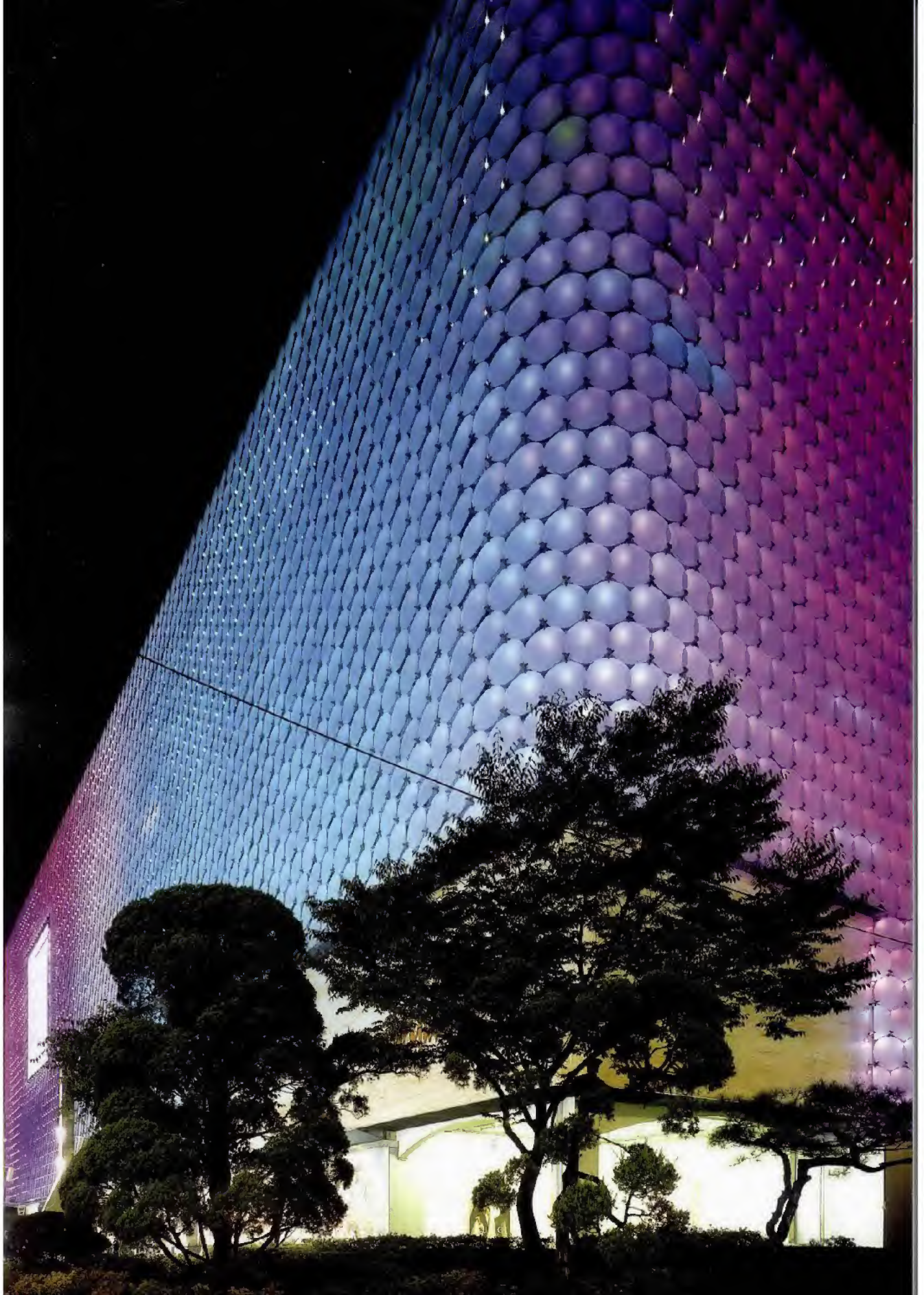*Architect:*
UN Studio
UN工作室

Photography:
© **Christian Richters**
克里斯坦·里克特

The Galleria Fashion Hall carries a large number of highly prestigious brands and is situated in the Apgujeong-dong district, one of the trendiest commercial districts in Seoul. The exterior of the store was unremarkable, though, ur UN Studio designed a new façade and interior to mark the store's transformation into something more luxurious.

The architects wanted to create a lively façade, one that will fascinate, attract attention and always look differer depending on the time of day and year as well as the angle at which the spectator is viewing it. A total of 4,330 gl discs, made of sandblasted laminated glass and including a special dicroic foil, are hung from a metal substructure which is mounted onto the department store's existing concrete façade.
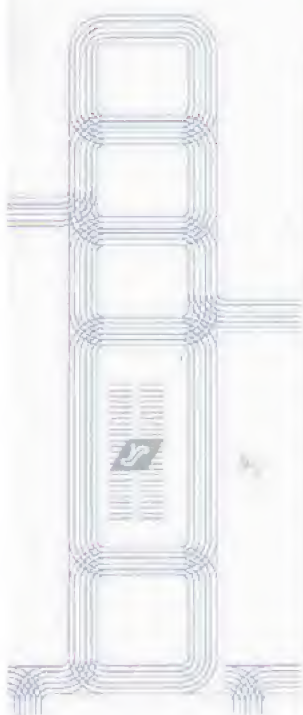
During the day, the degree of reflection and amount of light and color absorbed by the glass circles is influenced b atmospheric and weather changes, resulting in a constantly changing façade. At night, a special lighting scheme, which was designed in cooperation with ARUP Lighting, illuminates the discs by reflecting the dynamics of the day' s weather conditions. An LED-light source is placed behind each glass disc and digitally controlled individually, whi creates endless possibilities for the manipulation of color and light emission. Advanced technology allows day-to-day weather conditions to be recorded and processed before being projected in a transformed version onto the gla skin. The façade can also be adapted for special occasions and can be changed according to seasons, fashion event or artistic inspirations.
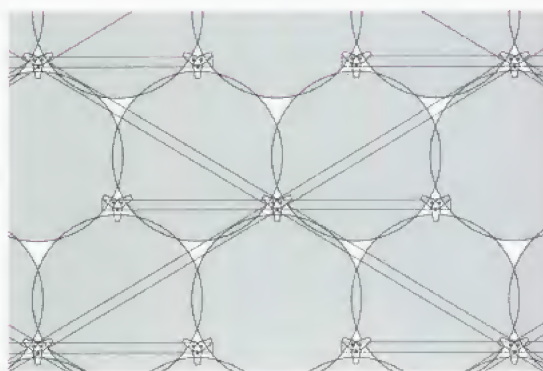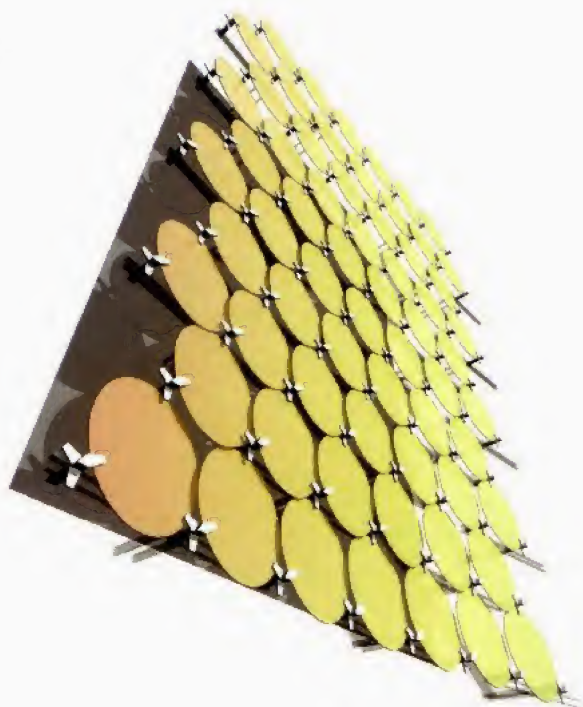
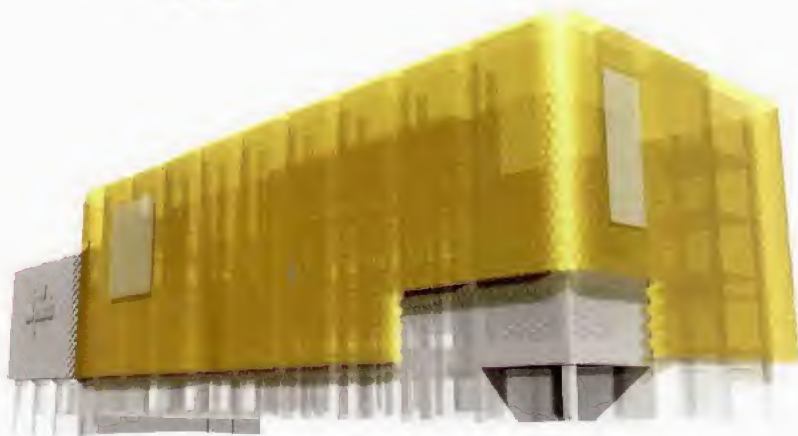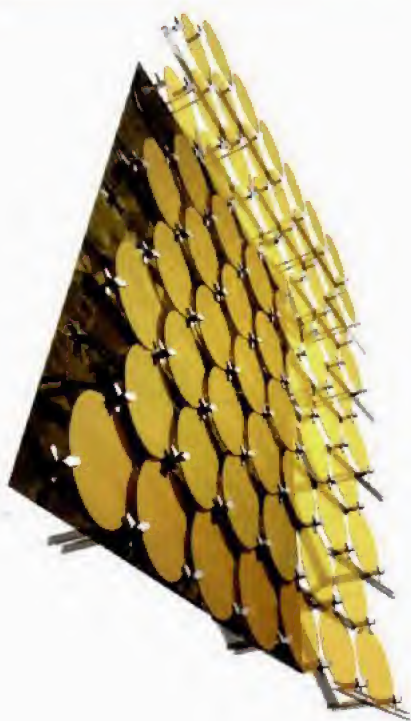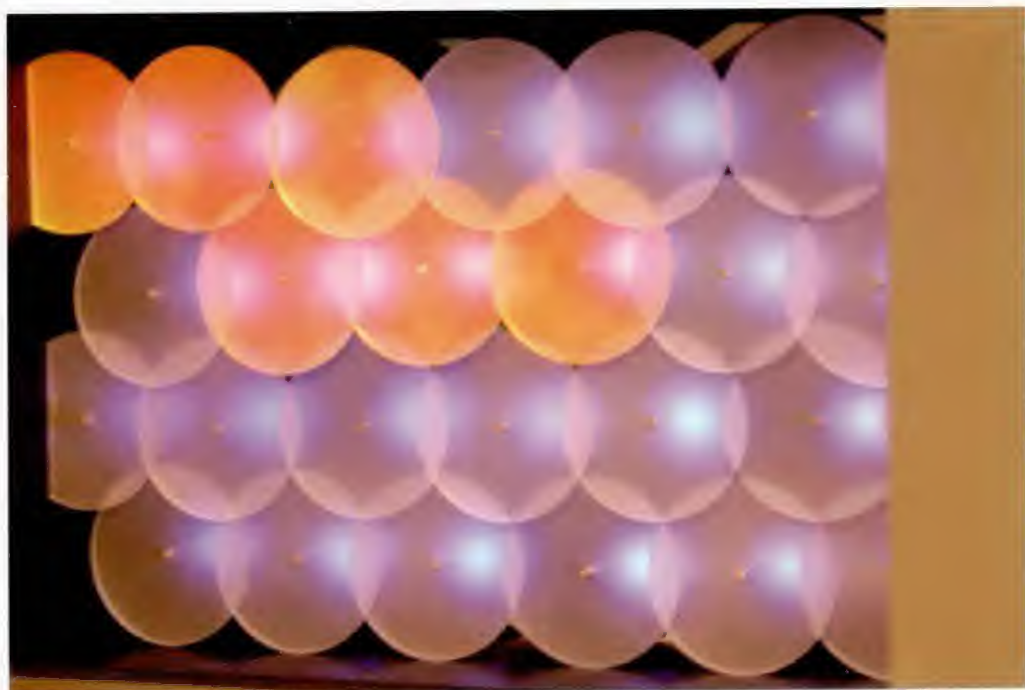加洛瑞尔服饰商场位于首尔知名时尚商业区——狎鸥亭洞，汇聚了多个知名服饰品牌。起初，商场外观并不引人注意，但经过设计师（UN Studio）的建，现已跻身奢华购物中心之列。

设计师的目标是打造一个足以迷倒路人的建筑，随着时间及视角的变换，营造不同的感官效果。原有的水泥外墙上增添了一层金属结构，4330块磨砂蔀材料的光盘结构悬挂在上。每一个光盘结构后面都安装有独立控制的LED灯。白天，随着光线入射角度的变化，建筑外观景色不断变换；夜晚，灯光（ARUP照明集团共同设计）照亮了每一个光盘结构。通过使用先进的技术，还可以将一天的天气情况记录下来。此外，商场的外观还可根据不同的需求改变。

Sharp Center for Design
安省艺术与设计学院夏普设计中心

Location:
Toronto, Canada
加拿大 多伦多

Architect:
Alsop Architects
阿尔索普建筑事务所

Collaborators:
Robbie/Young + Wright Architects
罗比/杨佳莱特建筑师事务所

Photography:
© *Richard Johnson / Interior Images; UFXinc*
理查德·詹森

Alsop Architects, in collaboration with Toronto-based architects Robbie/Young + Wright, spent three years working the design of a 6,224 sq.m addition and the majority of the 220,000 sq ft renovation project for the Ontario College of Art & Design (OCAD) in Toronto.
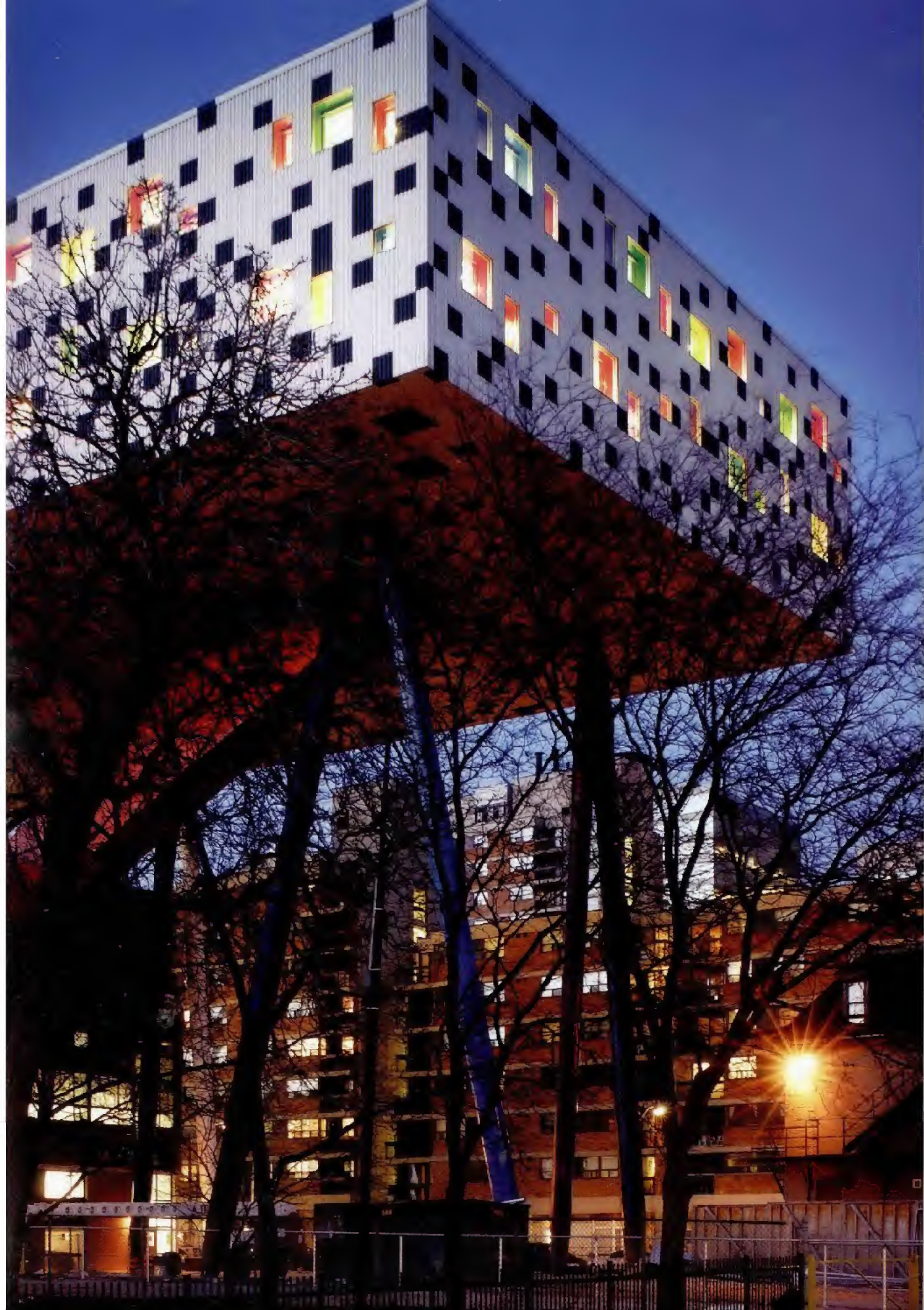
The College (situated west of Toronto's central business district, bordered to the north by the Art Gallery of Ontari and to the west by the historic Grange Park) wanted an iconic representation for the school as it entered a new ag Will Alsop, leading the project as Design Architect, instigated a series of client workshops in which early concepts were developed with college staff, students, local residents and the City of Toronto. A large box or 'table top' elevated above the existing school and neighbouring residential properties, allowing Grange Park to re-engage with McCaul Street, was one of two ideas that emerged from these workshops.

The final design housing is a flying, vividly patterned 'table top' with a pixilated skin of black on white, raised nine storeys from the ground by six 29-meter legs made of steel pipe. The skin is a field of white aluminium and a rando pattern of black squares and rectangles, which creates a pixellated effect. Structural engineers were challenged by the effect of the wind, due to the unconventional way in which the building structure is raised above the ground plane. A secondary structure was designed in the soffit to counteract this effect. A distinct bight red diagonal element, finished in opaque custom red aluminium, located to the south end of the underside of the table contains an enclosed existing stairway.

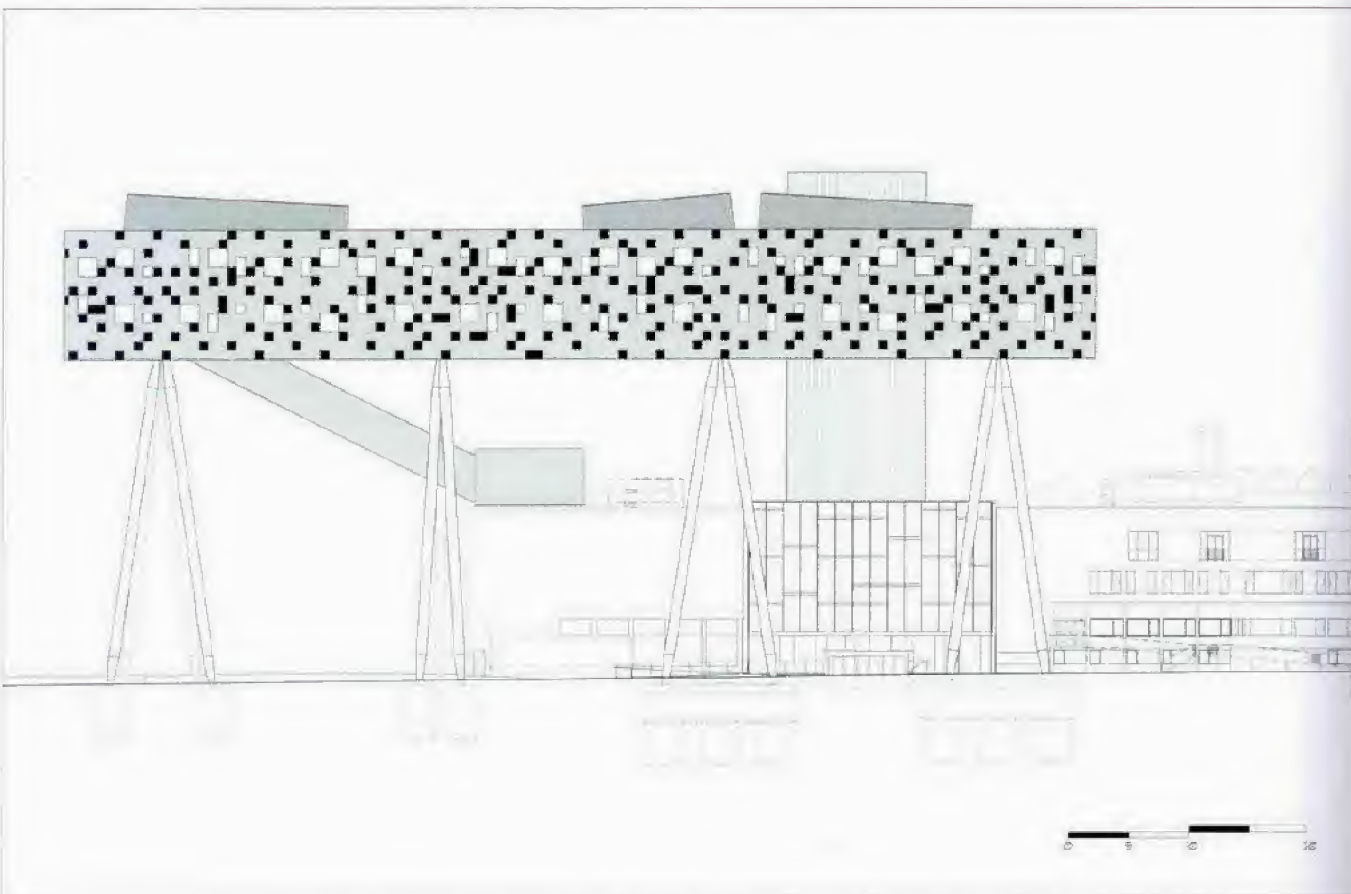阿尔索普建筑师事务所同当地知名建筑师（Robbie/Young + Wright）合作，共花费三年时间完成了安省设计与艺术学院的改建以及夏普艺术中心的建。

学院坐落于多伦多中心商业区，北接安省美术馆，西临历史上著名的田庄公园。为迎接新世纪的到来，学院委托阿尔索普建筑师事务所设计一个代表自特色的建筑。通过与学校教职员工、学生、当地居民以及政府部门的沟通，初步敲定了原始的设计理念——在原有的建筑上新建一个巨大的盒子结构，田庄公园及麦歌街的美景收揽进来。

最终，设计师打造了一个悬浮的"桌面"结构，下面由六根29米高的钢柱支撑，外观以黑白两色为主（白色的铝材结构，其间随意地点缀着黑色的方块长形图案）。在夜晚，灯光又将黑白"桌面"变成多彩。为避免风力的影响，结构工程师又在其下方额外增添了一个结构。此外，建筑南面一侧的下方一个红色的铝制结构，用于安放楼梯。

Templestowe Park Primary School
坦普斯沃公园小学

Location:
Melbourne, Australia
澳大利亚 墨尔本

Architect:
Rob McBride, Debbie-Lyn Ryan, Sunny Wilder, Jamie McCutcheon, Adam Pustola,
Drew Williamson, Matthew Borg, Brett Searkins / McBride Charles Ryan
罗伯·麦克布莱德 黛比·瑞恩等
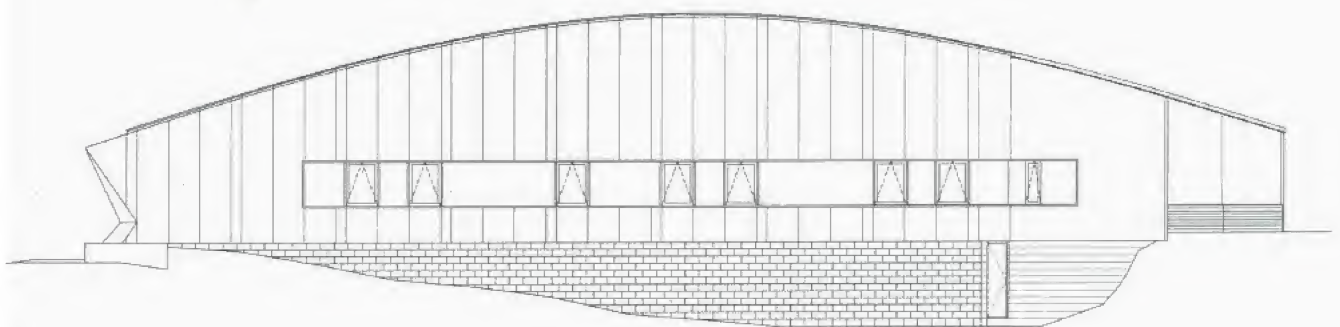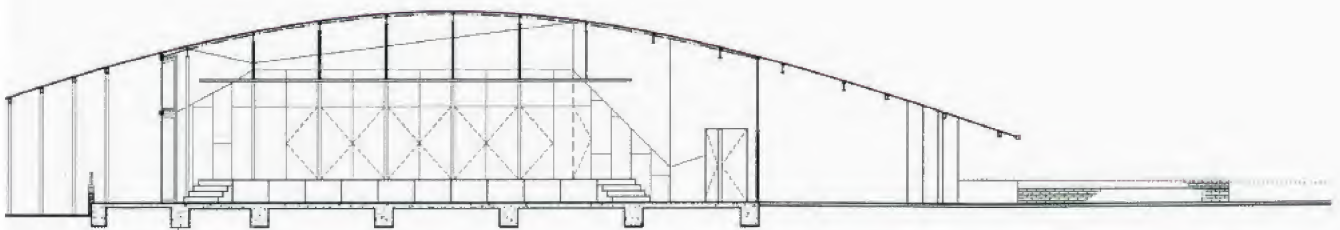
Photography:
© John Gollings
约翰·古灵斯

Templestowe is an outer suburb of Melbourne (Victoria, where institutional buildings are dispersed and hard to find. The local primary school wanted a new hall for a range of activities including assembly, sport, performances and after-hours community use. The new multipurpose hall needed to redress the fact that the community was barely aware of the school's presence, by giving it a new identity and reconnecting it with the community and the street. Site and budget restrictions (government allocation was only enough for a large room and funding was raised by the school itself) meant the school could essentially afford a decorated shed. A parabola-shaped building works well with the intended programmes, effectively containing performance and sporting activities. A new colonnaded canopy/giant portico, representing the formal entrance to the school, was created by careful rotation of the form. The building is covered with a mixture of black metal sheet cladding, brickwork, semi-translucent sheet and painte cladding. The uprightness of the building was extensively generated by the application of simple lines and pure colours and the sharp contrast between different colours.Loud colors representing the Australian 'Olympic Stripe' textbook brand were applied to the street-facing façade. These colors not only recall a quintessentially Australian icon, but also bring to mind a local football team. The textbook contains hopes, imagination and disappointments f the Australian people and its shared memory creates a symbolic function for the building, which the Principal admi is just as important as the utilitarian function of the space.
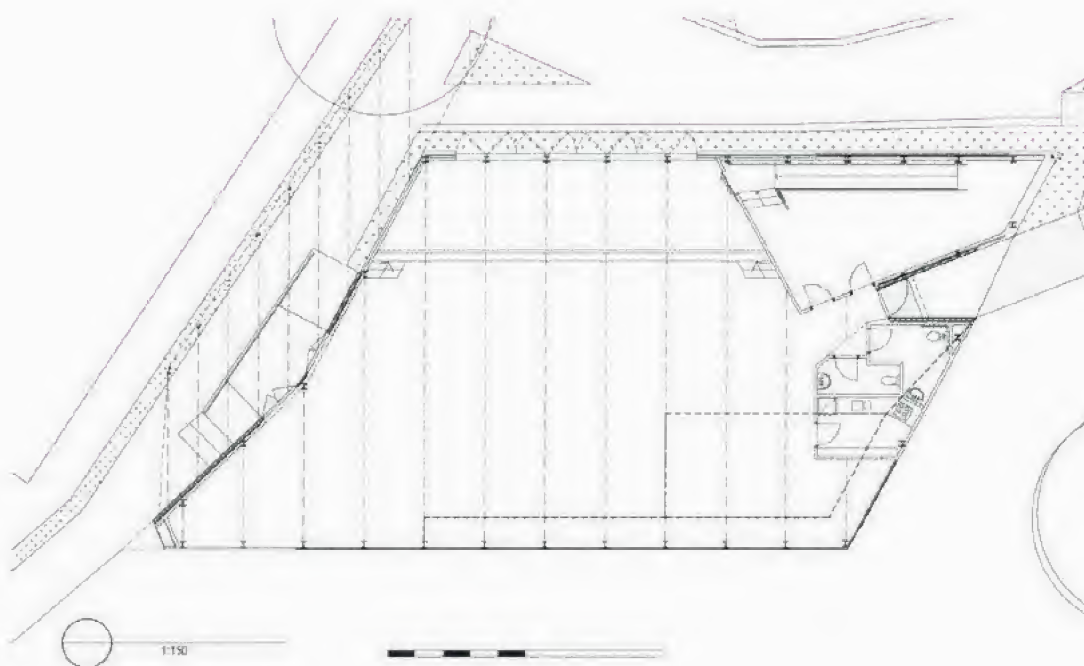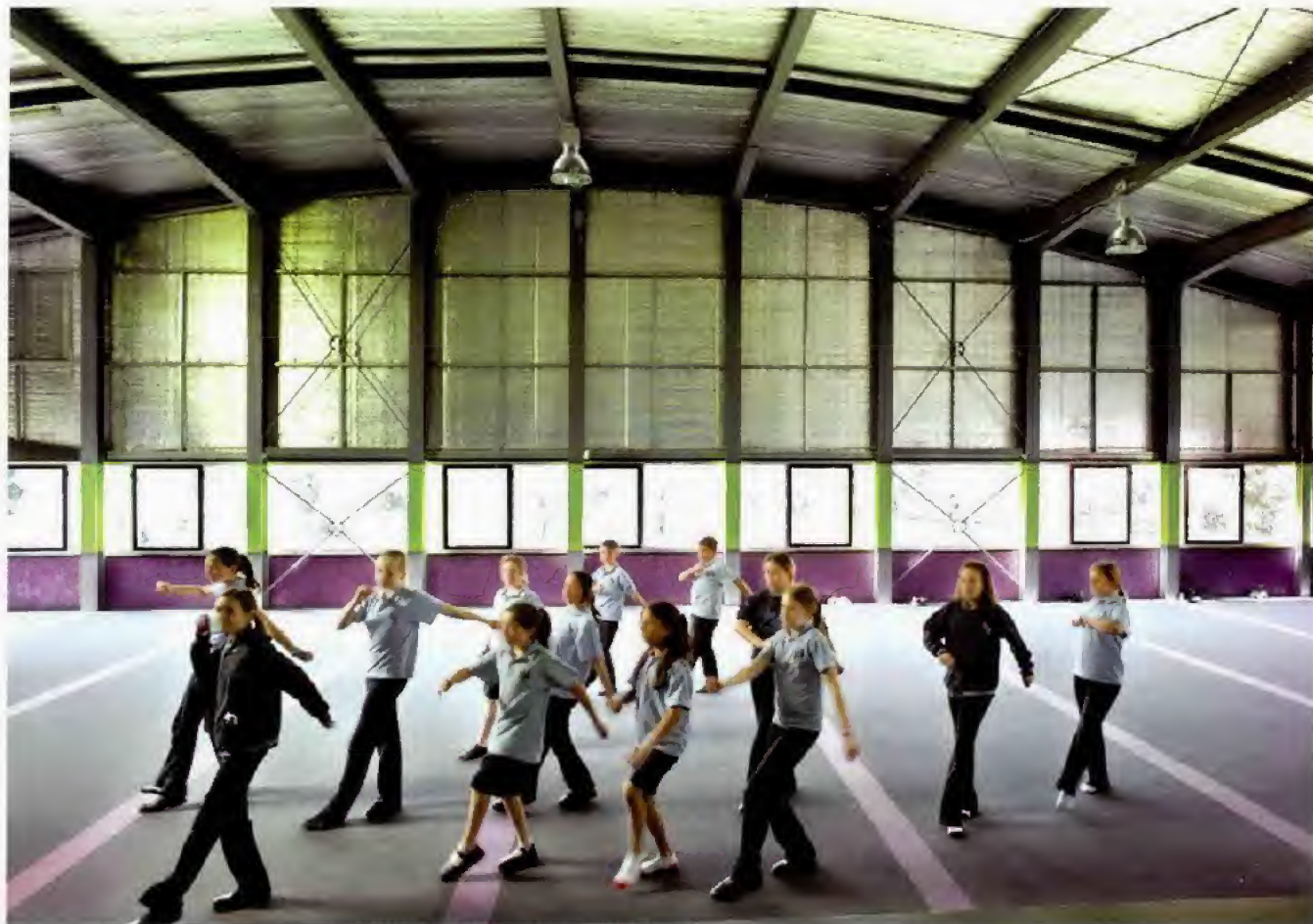
坦普斯沃位于墨尔本市郊，当地小学需新建一个多功能大厅，用于举办各种活动，如集会、运动、表演等。设计师的首要任务就是打造一个特色建筑，学校被更多人熟知。
由于地理条件和资金因素的限制，设计师打造了一个抛物线形状的彩色建筑，室内功能齐全。建筑入口由棚顶的柱廊构成，外观采用黑钢板、砖块、半明的金属片及着色覆层材料打造。简洁的线条、高纯度的颜色以及强烈的色彩对比突出了建筑积极向上的性格。此外，建筑朝向大街的一面采用炫目的彩装饰，代表澳大利亚知名的教科书品牌，同时让人不禁联想到足球队，这里融合了澳大利亚人民的希望、梦想以及遗憾。

1:150

Rafael Arozarena High School

拉法尔高中

Location:
La Orotava, Tenerife, Spain
西班牙 特纳里夫

Architect:
AMP Arquitectos/Felipe Rufino, Fernando Martín Menis, José Mª Rodríguez-Pastrana Malagon
AMP建筑事务所

Photography:
© Miguel de Guzman
米格尔·德·古兹曼

This new school on the largest of the seven Canary Islands in the Atlantic Ocean is situated on a plot very close to the historic town center of La Orotava. The building is designed to blend in with the urban layout and the topography of the surrounding landscape.

The plot covers a site on the slopes of the Orotava valley between 345 and 365 meters high, which was used for growing the area's traditional single crops. The main access to the school is from the street to the southeast, which is the road that links to the largest population of potential school children. A slight ramp leads to the hall floor where the porter's office, administration offices and library are located. Most of the secondary school activities take place on the two floors immediately below the entrance level. The gymnasium and sports center are situated at the northern end. This volume is partially sent into the earth to minimize the size of this hall and its impact on the surroundings and also to avoid creating an obstruction to the views over the valley and towards the sea.

A concrete finish is softened with a degraded wash of different tones, so that the building blends into both the urban strata of La Orotava and the more rural nature of the southwestern zones. These color washes start from the staircase and the volume of the main access. The chromatic character of the building is important both inside and out and relates to the educational function of the center.

学校位于大西洋地区加纳利群岛最大的岛屿上，与拉奥罗塔瓦——古城中心毗邻。设计的挑战是使其符合城市格局，并与周围的地形及邻近的建筑完美地融合。

学校选址在奥罗瓦塔峡谷的斜坡上，这里原来主要用于种植玉米（该地区的唯一一种传统农作物）。主入口位于东南街（这个街区唯一的一条横向的道路），这样设计的目的是为了给乘公车的孩子提供一条最好的通道。一条坡道通往主厅，那里设有门卫室、行政办公室、图书馆。入口下面两层主要用于举办各种活动，体育馆及运动场位于北面。部分结构设在地下，主要是考虑到尽量减小建筑的高度，避免其对周围环境的影响。
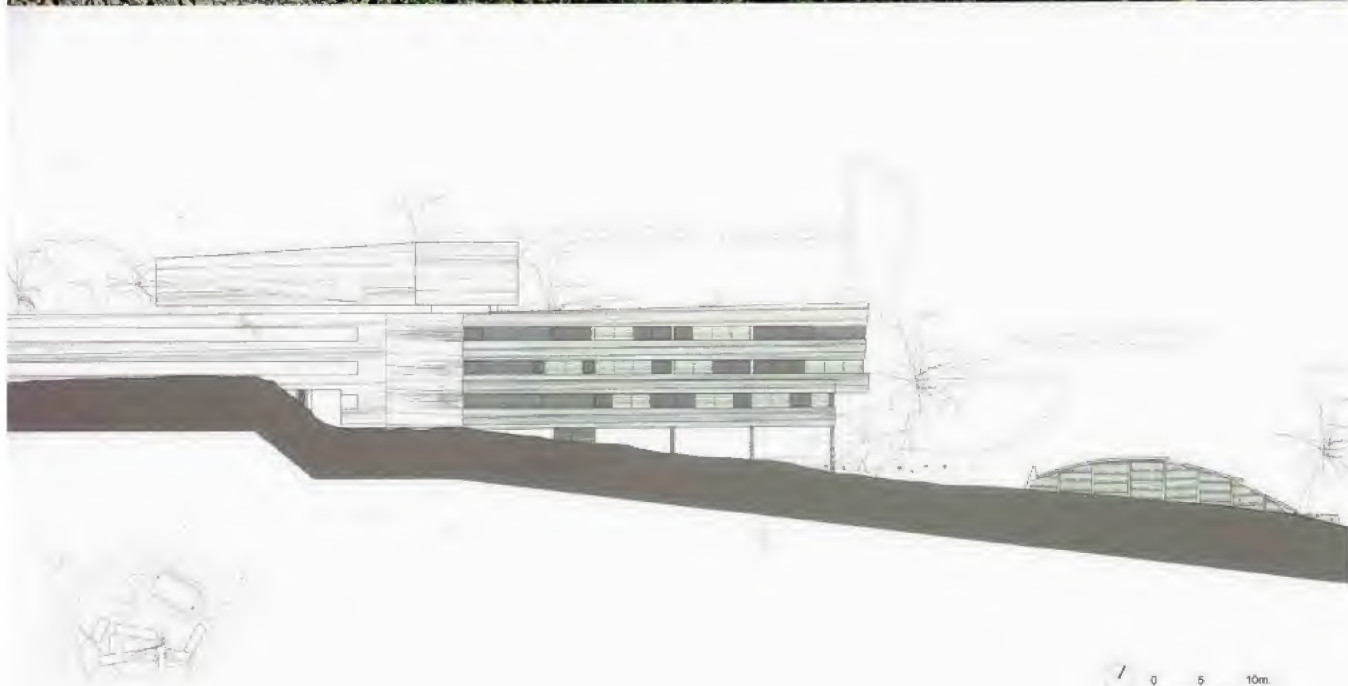
建筑的表面为水泥结构，采用不同的色彩进行修饰，以便融入到周围的环境中。并不浓艳的色彩搭配厚重大气的造型以及丰富的光影效果又使其成为环境中的亮点。室内设计同样注重色彩元素，并使其与教育职能相联系。

BUMPS in Beijing
BUMPS

Location:
Beijing, China
地点：中国 北京

Architect:
Keiichiro Sako, Yoko Fujii, Hiroaki Sawamura, Jiye Zhang/SAKO
设计：SAKO建筑师事务所

Photography:
© Beijing NDC Studio, Inc. Misae Hiromatsu
摄影：北京和创图文设计有限公司

This mixed-use building located in Beijing, with a total floor area of 103,218 sq.m, designed by the Japanese architecture firm SAKO Architects comprises four 80-meter high residential towers and one six-storey commercial building. The upper building massing varies by stacking and staggering small-scale black and white stone blocks in a repeated pattern. Each block comprises two levels and a two-meter setback between the volumes which create ideal terraces for the residences. These setbacks are also used for a restaurant terrace on the 6th storey of the commercial building, which further enhances the dynamics of the façade.

The whole project is rotated 45 degrees on a north-south axis, which provides optimum sunshine for every building, and at the same time guarantees a visual flow of lines from the four angles of the project towards the central business area. The low-rise commercial building, situated among the four high-rise towers, is accessible by roads located on each corner of the project.

BUMPS由日本建筑公司——迫庆一郎建筑设计工社设计，总面积为103，218平方米，由4个80米高的住宅和一个六层的商业空间构成。建筑上层由黑白相间的石块相互重叠构成，呈现出不同的图案。每个石块代表两层空间以及一个两米高的凹陷空间，可用于露台，为住户提供理想的休息之地。在六层这些凹陷空间用于餐厅露台，增添了建筑外观的动态感。黑白色彩的搭配更突出了这种特点。
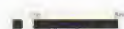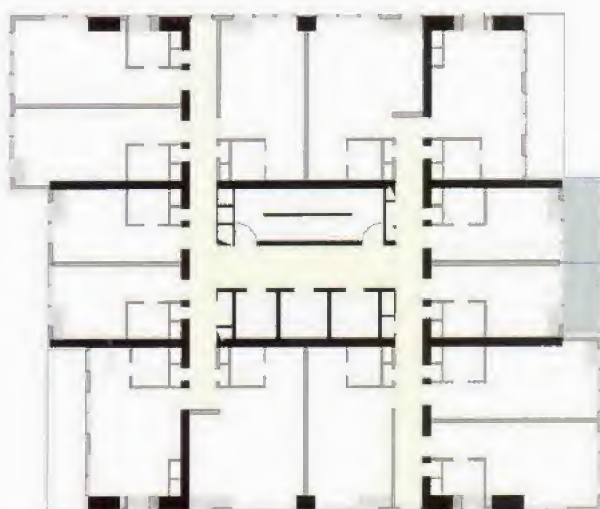
整个建筑在南北轴线上倾斜45°，确保各个空间光线充足的同时打造了视觉的流动感。底层的商业建筑位于住宅之间，可以通过每个四周的道路进入。

Clarke Quay Redevelopment

克拉码头开发区

This dramatic redevelopment of the riverfront district of Clarke Quay in Singapore has succeeded in drawing the tourists and locals back to the city's historic waterfront. The mixed-use scheme designed to increase commercial and leisure activities has given the riverfront area a new identity not least thanks to the architect and engineers' sophisticated shading and cooling system, which is not only environmentally beneficial, but also gives the site a tremendous visual interest.

A revival of the riverfront was achieved through a series of elevated 'Lilypad' dining platforms covered by colorful bespoke sun and rain umbrellas, known as 'Bluebells', which animate the water's edge, especially at night when the are illuminated in a variety of colors and reflect in the Singapore River. The umbrellas are reminiscent of an array o traditional Chinese lanterns arranged to celebrate the Chinese mid-autumn festival. The streetscape, formerly a hot humid and wet domain of tacky shopping outlets and hawkers stalls, has been transformed by elegant, canopies, also known as 'Angels', which provide environmentally-friendly shading and rain protection. The structures are mad of ETFE (Ethyl Tetra Fluro Ethylene) cushioned canopies, which are supported on steel frames, and illuminated in different bright colors at night.

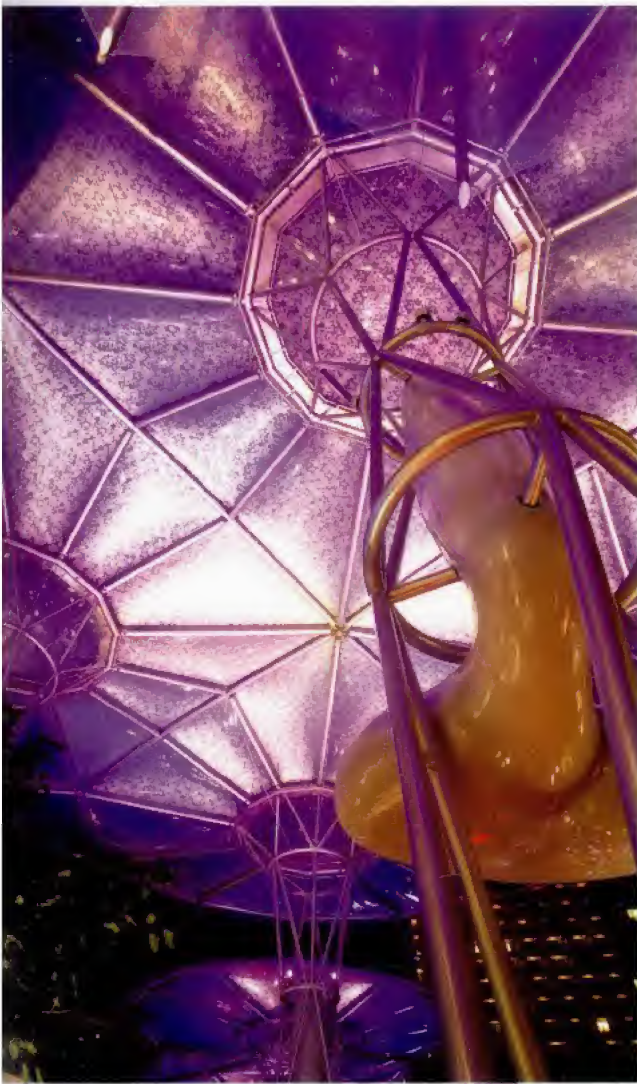新加坡克拉码头开放区以其全新的姿态吸引着外来游客及当地居民的到来，这要归功于设计师及工程师巧妙运用的遮阳和冷气系统，不仅达到了环保的目的，还给人以新的视觉享受。

荷叶状的就餐区上方采用色彩丰富的遮阳伞覆盖，形成了河边一道亮丽的风景。夜晚，在灯光的照射下，波光粼粼、熠熠生辉。另外，雨伞让人不禁想起传统的中式大红灯笼。码头起初被那些俗气的商店和小贩货摊占据，设计师通过运用柱廊和天棚等元素，打造了一个环保的遮阳和制冷结构，使环境得以改善。雨伞状的屋顶由ETFE（乙烯-四氟乙烯共聚物）薄膜制成，下面用钢柱制成。

Brandhorst Museum

布兰德霍斯特博物馆

The Brandhorst Museum forms the north-western corner of Munich's Museum Quarter in the city's Maxvorstadt district, alongside the Alte Pinakotek, the Neue Pinakothek, the Pinakothek der Moderne and the Staatliche Graphische Sammlung. The museum's exhibition spaces are spread over three levels. Each gallery differs in size, layout and proportion, as well as in their specific natural and artificial lighting configurations.
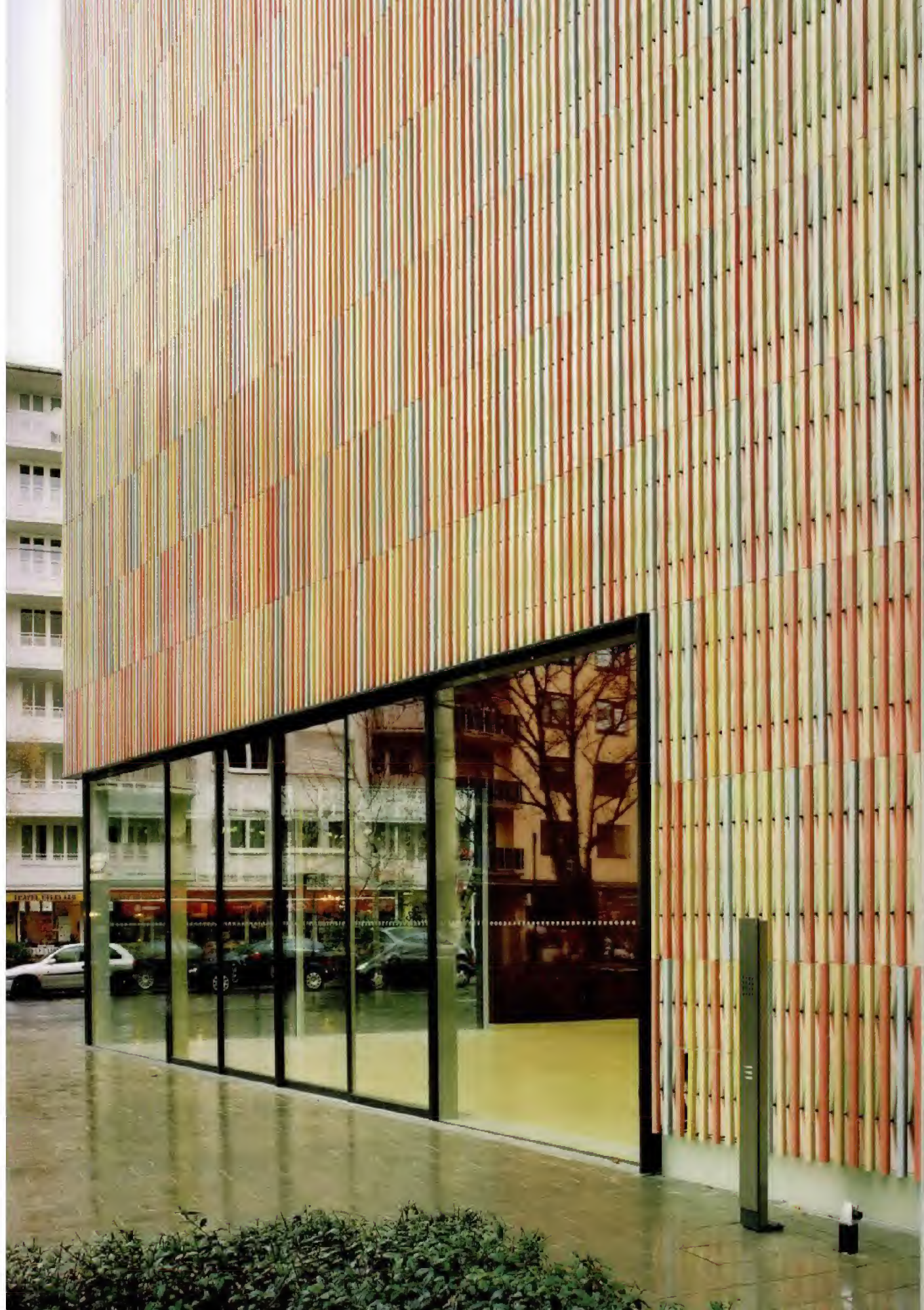
While inside the museum, the main concept was to create ideal display and light conditions, the exterior is intended to direct attention to its role as a repository of lively art; the polychromatic façade appears similar to a large, abstract painting. The exterior skin consists of several layers. A horizontally folded bi-colored sheet-metal skin with fine perforations is placed in front of the substructure and thermal installation and absorbs the noise of traffic from nearby streets. Attached to this façade, and glazed in 23 different colors, are 36,000 separate ceramic rods (4cm x 4cm x 110cm), in three families of differing color tone and (light-medium-dark), have been arranged in three areas in such a way that the building appears to consist of three interlocking individual volumes.
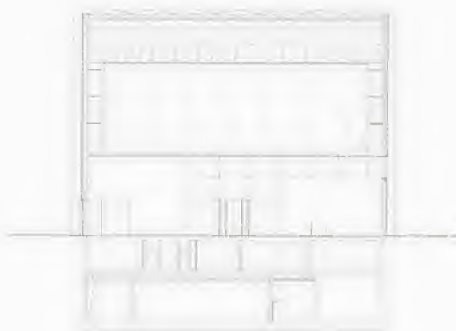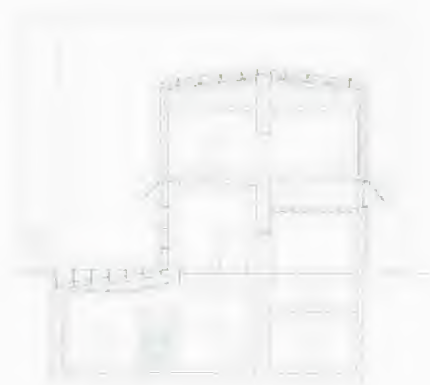
The façade is a visible surface, which alters as the observer moves. From an angle, the ceramic rods merge visually into a solid plane, while a frontal view lets the horizontally striated background become visible and dominant. Seen from afar, the three color groups coalesce to form a neutral color with respectively differing brightness and tone; up close, each field resolves into its individual color.

布兰德霍斯特博物馆构成了马克斯城区的西北角馆区，与旧美术馆、新美术馆、现代绘画陈列馆及国立绘画美术馆相连。博物馆的展区共为三层，每个展厅在大小、格局、空间比例及照明设施配置方面都有很大差异。

设计的目标即打造一个展示及照明条件良好的室内空间、一个引人注目的外观。多色的外表如同一幅巨大的抽象画，里面藏着"鲜活"的艺术品。建筑表皮分为多层，带有小孔的双色金属片水平折叠放置在热能装置表面，用于吸收周围道路上的噪音。在这层之上是由23种颜色的36，000只陶瓷棒（4厘米x4厘米x110厘米）镶嵌而成的表皮，包括由浅到深的三个色系。独特的组合方式使得整个建筑看起来如同由三个独立的结构互锁而成。

随着观察角度的变化，博物馆的外观呈现出不同的模样。从一侧望去，陶瓷棒交融在一起，形成一个巨大的平面；从正面看，水平的条纹背景成为了主要景观；从远处观察，三种不同的色调融合成一种中性色彩；走近一些，每个区域又恢复了各自的颜色。

b   c   d

Klein Bottle House
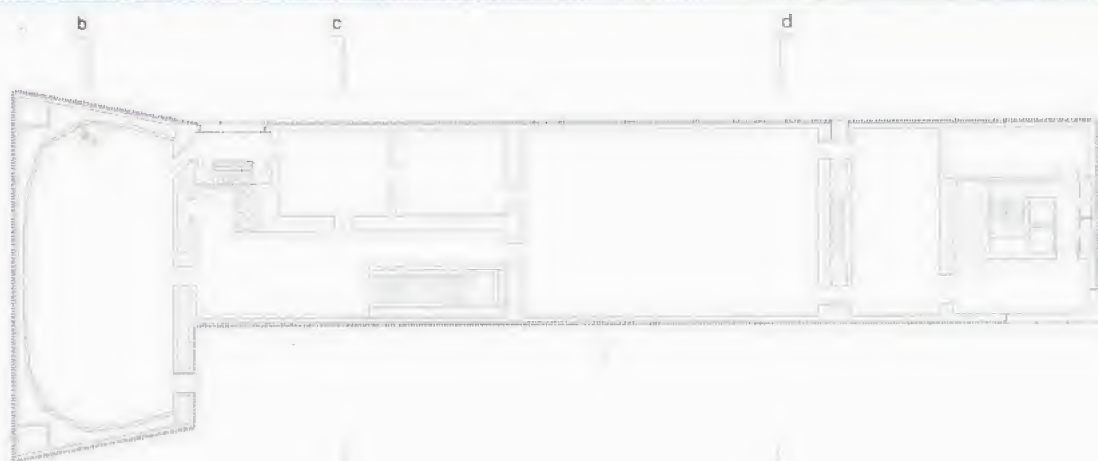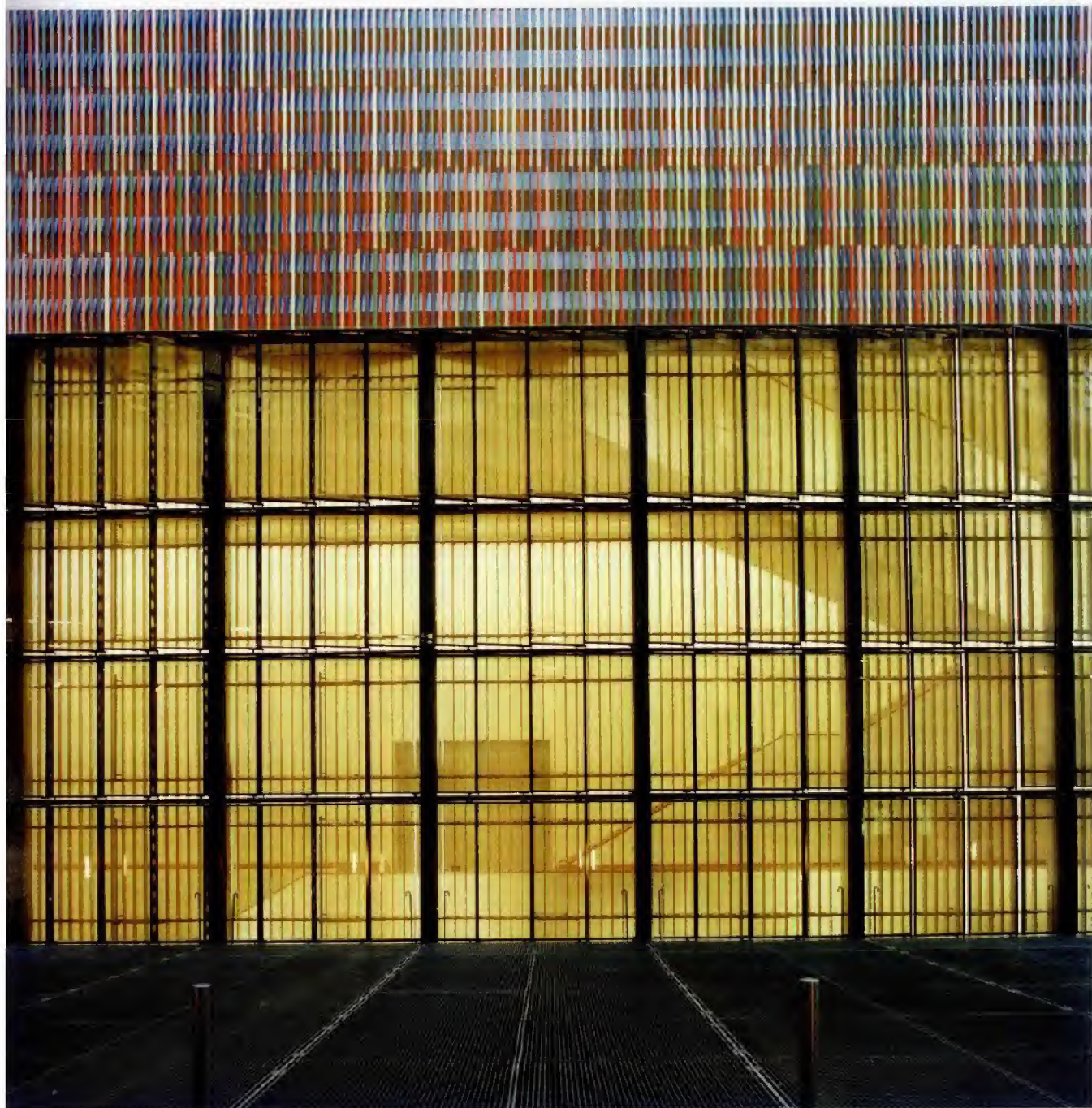## 克莱因瓶住宅

Location:
Rye, Australia
澳大利亚 莱亚

Architect:
Rob McBride, Debbie-Lyn Ryan, Drew Williamson, Fang Cheah / McBride Charles Ryan
罗伯·麦克布莱德 黛比·瑞恩等

Photography:
© John Gollings
约翰·古灵斯

The 'Klein Bottle' is a descriptive model of a surface developed by topologtcal mathematicians. 'Klein Bottle', 'mob
strips' and 'boy surfaces' are unique surfaces that remain topologically the same even when distorted. For exampl
a donut will only change topologically if it is cut; if you twist and turn it, it will still be a donut topologically.
This holiday house is situated on Australia's Mornington Peninsula (a short drive from Melbourne, Victoria) within tl
tee-tree on the sand dunes, near the wild beach. The architects wanted to create a building that nestled within th
tree line and that reflected the journey and playfulness of holiday time. They also wanted to stay true to the 'Klei
Bottle', though the building had to function as a home.
Starting with a spiral or shell-like building, the house gradually developed into a more complex spiral, the Klein
Bottle. The resulting version of this holiday residence has a comforting relationship to the traditional cement shee
beach house. The building is also within the tradition of the use of an experimental geometry that could be adapte
to more suitably meet contemporary needs and desires. The house revolves around a central courtyard, a grand
regal stair connecting all levels, which creates the sense of being both close to and far away from all the occupant
On the exterior, a bright doorway cuts through a predominantly white and black palette and draws the eye towards
the entrance. The judges of the Dulux Awards admired this detail and praised the reflectivity of the design, which
"allowed the same color to be read in many ways".

"克莱因瓶"是由拓扑数学家发明的一种描述性模型，同"梅比斯环"（mobius strip）及"boy surfaces"一同被称为拓扑结构。 "对于任意形状的
曲面，只要不把曲面撕裂或割破，它的变换就是拓扑变换。"举个例子，一个面团不论怎么揉搓，只要不被切断，它的变换就只属于拓扑变换。
住宅地处墨尔本摩林顿半岛（Mornington Peninsula）的海滩边，临近海岸树林。设计师旨在打造一个藏在丛林之中的建筑，给旅行带来乐趣。同时他
还希望将克莱因瓶结构运用到建筑轮廓中，但不改变住宅的功能空间的规划。
住宅如贝壳形状的曲线外形与周围环境极其融合，与传统的海滩别墅小屋紧密相连。同时可以根据现代化生活的需求，随时改变外观。空间围绕着中心
院展开，一个豪华的楼梯将所有的楼层连接起来，创造一种忽近忽远的距离感。建筑外观以黑白为主，突出了造型的独特之处，但是设计师并未忽略色
的作用。明亮的大门口在黑白为主的外观中格外显眼，多乐土大奖的评委曾很欣赏这一设计，称其为"用不同的方式诠释一种色彩的设计"。

0m   5m

Addition to the Center for Contemporary Archives, Fontainebleau

档案中心

Location:
Fontainebleau, France
法国 枫丹白露

Architect:
Gaëlle Hamonic, Jean-Christophe Masson, Katharina Thielmann, Cédric Bregeot, Nathalie Blaise/Hamonic + Masson
哈莫尼克+马森建筑工作室

Contributors:
Berim (Engineering)
百里姆工程研究所
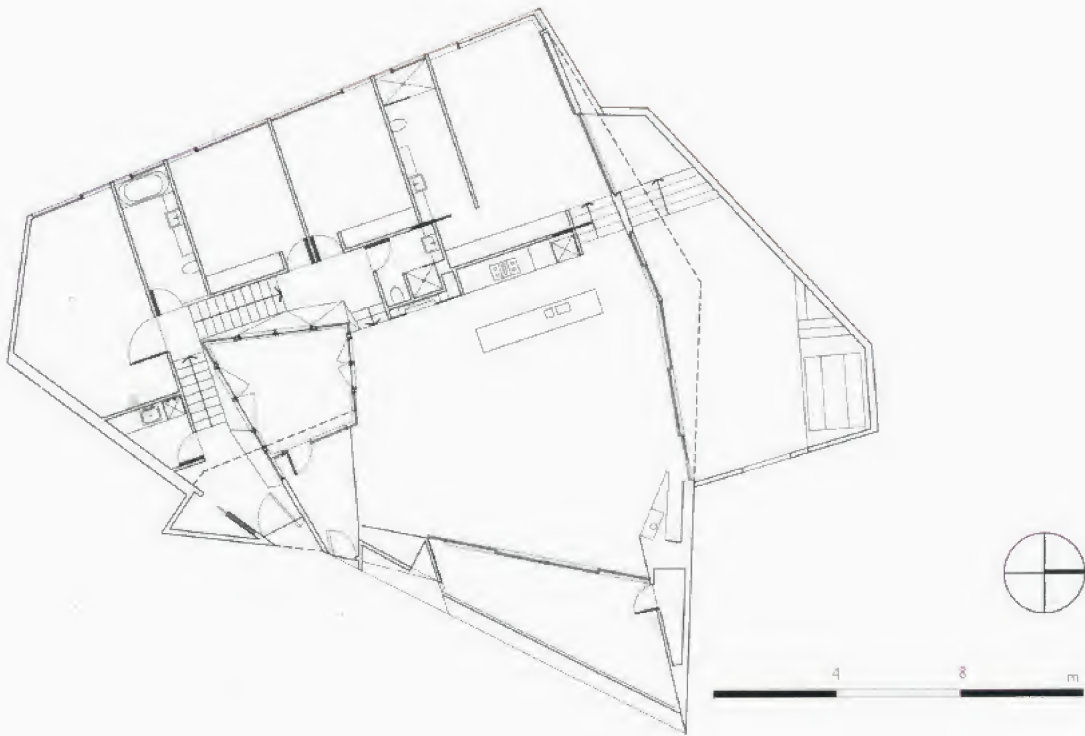
Photography:
© Xavier Testelin, Hervé Abbadie
泽维尔·德斯特兰

This temporary archive center in the metropolitan area of Paris was created to urgently store 28km of archives until the Archives Nationales de Pierrefitte, designed by the renowned architect Massimiliano Fuksas, opens its doors. The competition organized for the design of the contemporary archives center presented very clear objectives: to build something quickly and cheaply.
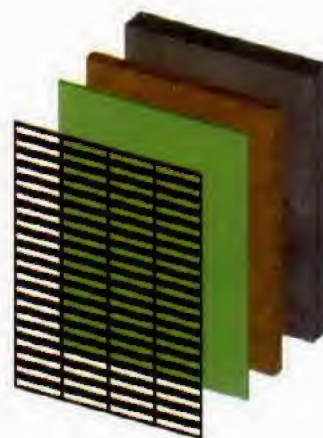
Hamonic+Masson considered the nature of the building and decided that a building destined for the storage of paper would essentially be a heavy construction and would need a simple, rational and functional floor plan to enable quick and easy management within. The result is a parallelepiped structure that is 32 meters wide, 64 meters long and 9 meters high. Because of the project's sizeable impact on the rural site (in the Fontainebleau forest), and keeping in mind the budget restrictions, the construction materials were carefully considered. The cladding is a composition of "poor" industrial materials, which have been stacked and warped specifically and graphically to give the building a certain dimension of quality. By cladding the building in the color green, the architects tried to create a building that is in movement and one that has a close relationship with its rural surroundings, in contrast with the compact and dense nature of the structure. While the façade has certain connotations of kinetic art, the interior is a sea of monochrome magenta.

在皮埃尔菲特国家档案局（由知名设计师马西米利亚诺·富克萨斯打造）竣工之前，所有的档案都暂存在巴黎，因此，要求设计师在短期内用最少的预算打造一个临时档案中心。

在充分考虑了建筑本身的特性及其用途之后，设计师决定创建一个风格简约、结构合理、功能齐全的空间，便于快捷、简易查找及管理纸质档案材料。最终结构为平行六面体，长、宽、高依次为64米、32米、9米。由于其独特的地理位置（位于枫丹白露森林内）以及有限的预算，设计师选用了廉价的工业材料装饰外观，通过独特的重叠及组合方式，既提升了建筑的质量又增添了轻盈感，绿色的外观使其和谐地融入到周围的环境中。如果说建筑的外观体现着动态的艺术，那么室内就是一片寂静的红色景观。
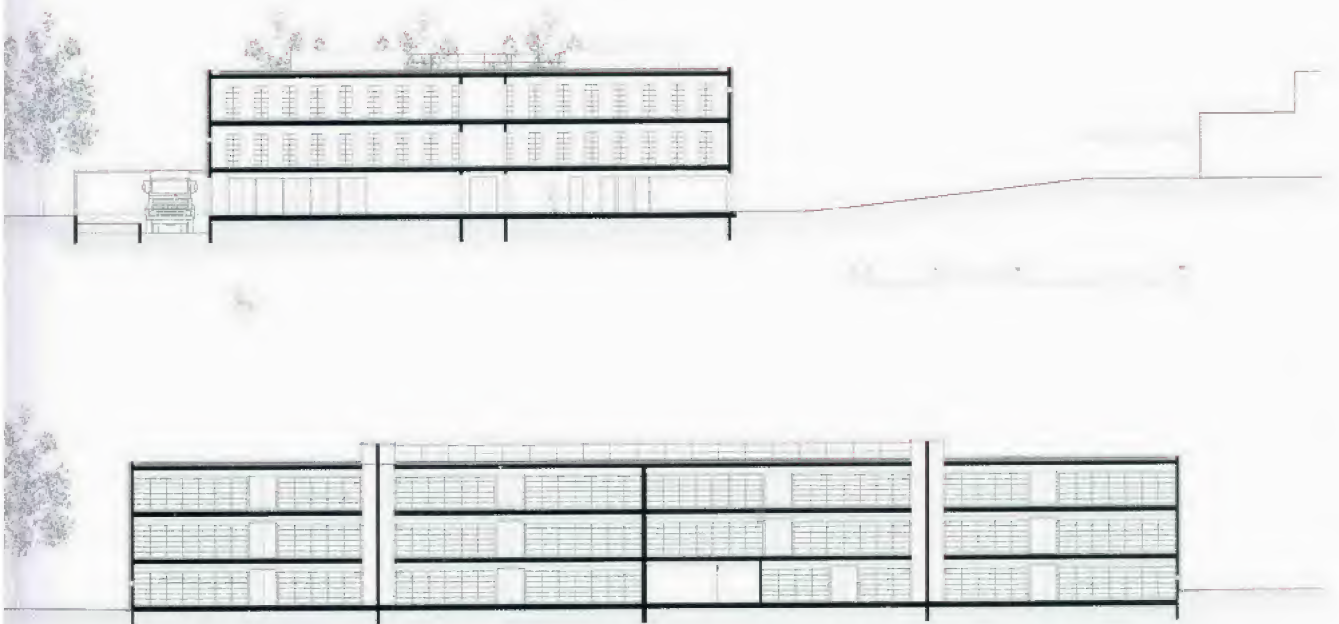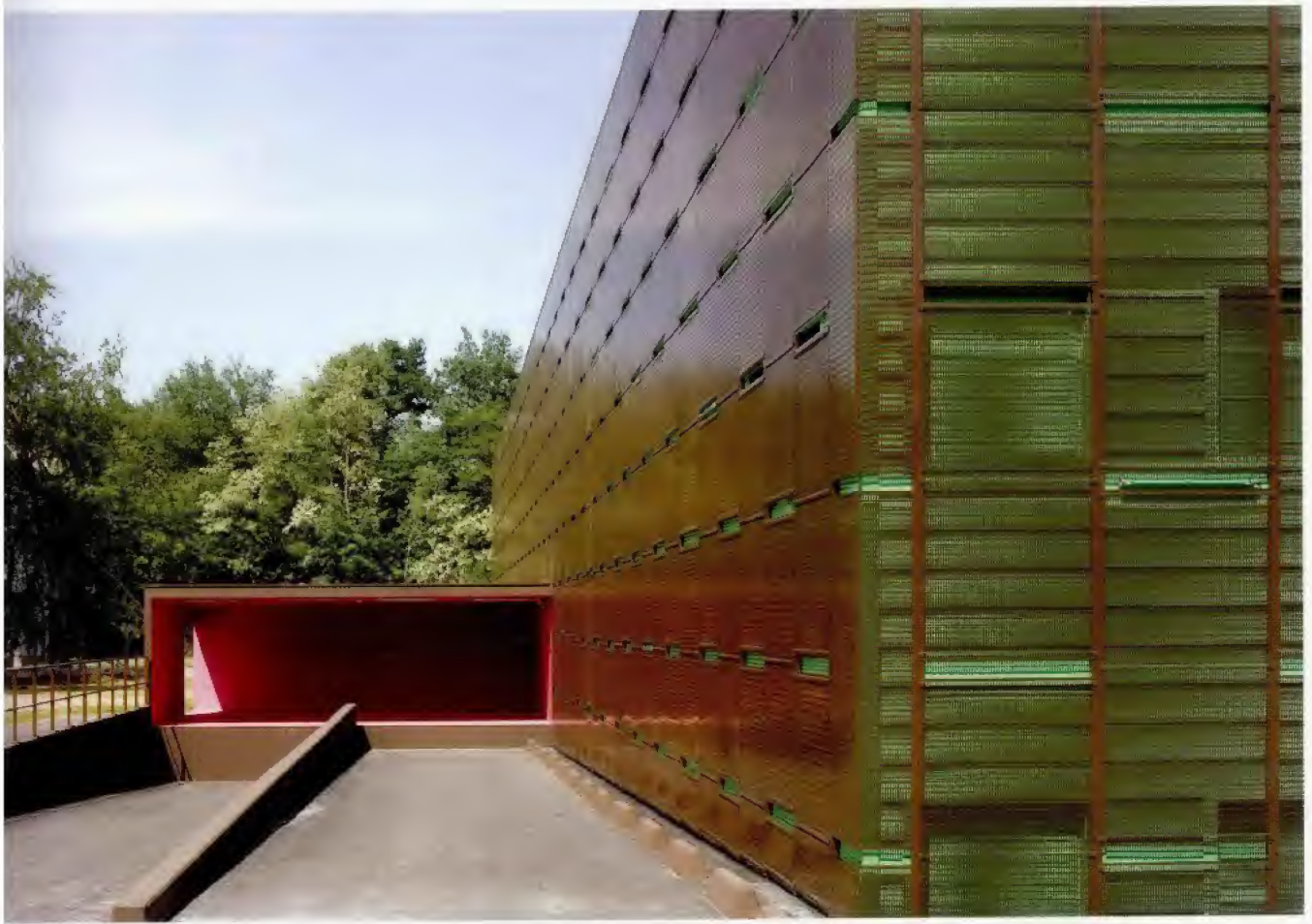
FACADE OUEST   1/200

FACADE EST   1/200

Fort Dunlop
邓洛普酒店

Location:
Birmingham, UK
英国 伯明翰

Architect:
shedkm
shedkm建筑师事务所

Photography:
© Ben Blackall, Daniel Hopkinson, Morley Von Sternberg, Urban Splash
本·布莱卡尔 丹尼尔·霍尔金森等

This project in Birmingham is the result of a close working relationship between the client, architect and builder. A derelict, forgotten building has reinvented an area of the city once known as the workshop of the world thanks to a speculative and flexible approach to use, budget and final occupation. The fabric of the existing building was preserved by the rigorous application of a series of bold, strong design principles.

The original building (derelict since the 1980s) was built in the early 1920s as a tyre store for the neighbouring factories. The structure has a depth of 52 meters and a five-meter column grid, which made the task of adaptation to a new use problematic. However, a few simple design moves enhance the existing structure through an approach of discerning conservation and clearly express the new insertions that transform the building's appearance and use. Firstly, a central circulation space provides a new 'through route' to the public ground floor and a visual link to ever upper floor, while a central blue spine contains fire-fighting cores and services as well as a 100-bedroom hotel and a rooftop urban promenade on the top. All office ventilation requirements are housed in a new glass box, which adds depth to the preserved brick and concrete elevations. And, finally, a new roof structure creates a penthouse level o accommodation as well as one of the country's largest green roofs, as a habitat for the wildlife that had inhabited the site since it fell into decline.

位于伯明翰的这家酒店是由客户、设计师以及建筑者的共同努力设计完成的，通过灵活运用各种元素对位于被称为"世界知名工厂"区的一幢废弃建筑进行改造。原来的建筑造型简单，设计师为其设计了全新的宝石蓝色调--色彩和造型一样简约清新。
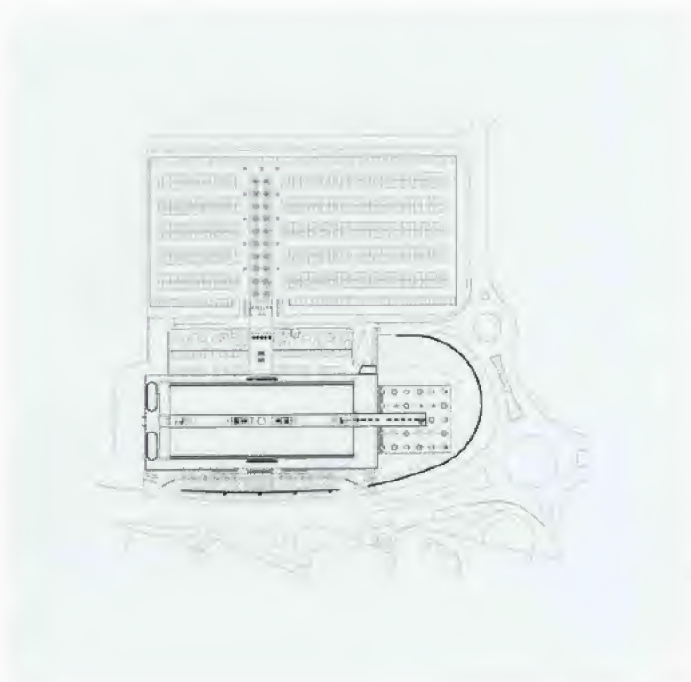
建筑始建于1920年，纵深为52米，并带有5米高的柱栏，起初被用作轮胎商店。由于其独特的构造使得改建工程异常困难，设计师运用大胆的理念，保留了原有结构的同时又做了一些小小的改动，从而使建筑的外观和用途得以改变。

首先，新增的中央空间在视觉上将各个楼层连通起来，同时也为通往一楼的大厅提供通道；新建的蓝色结构中包括消防中心、服务区、100间客房的酒店等；所有的通风设备都安放在一个玻璃盒子结构中，为砖石的外立面增添了深度感。最后，新建的屋顶不仅可作用雨棚，还被称为本国最大的绿色屋顶之一，为那些居住在此的野生动物提供了栖息之所。

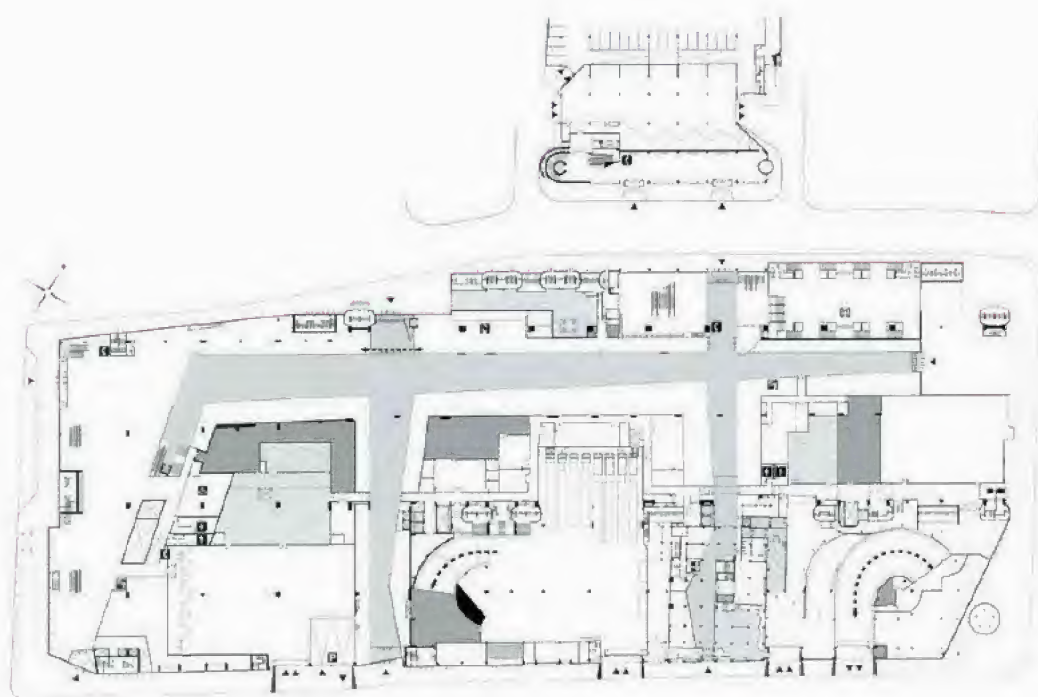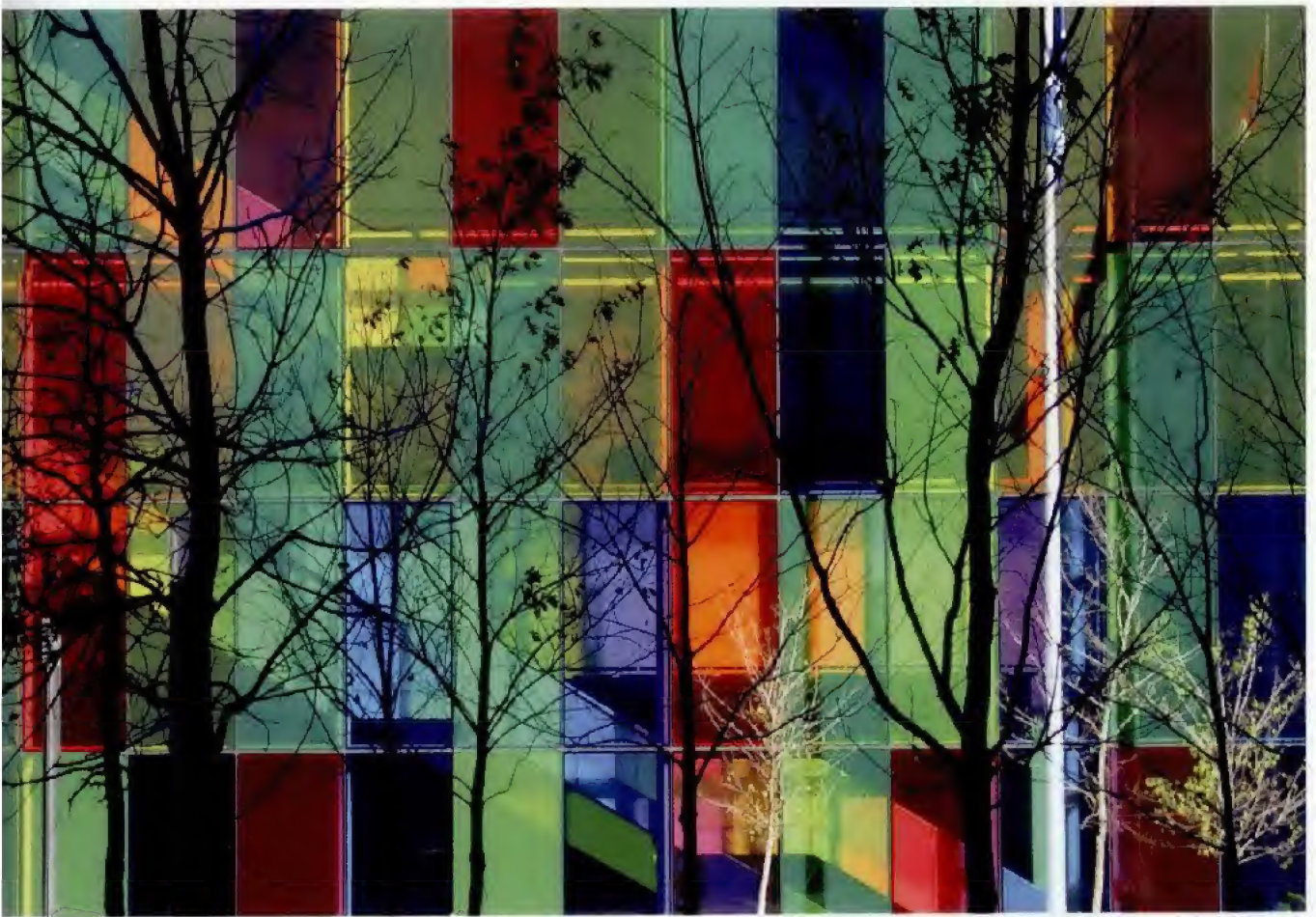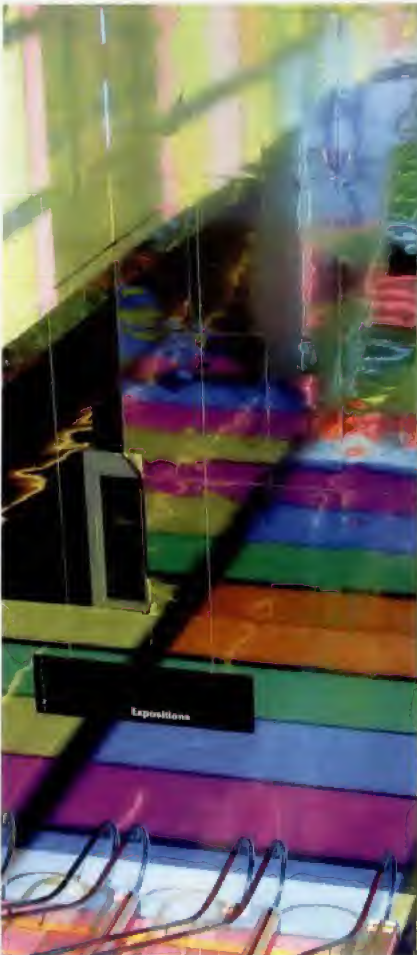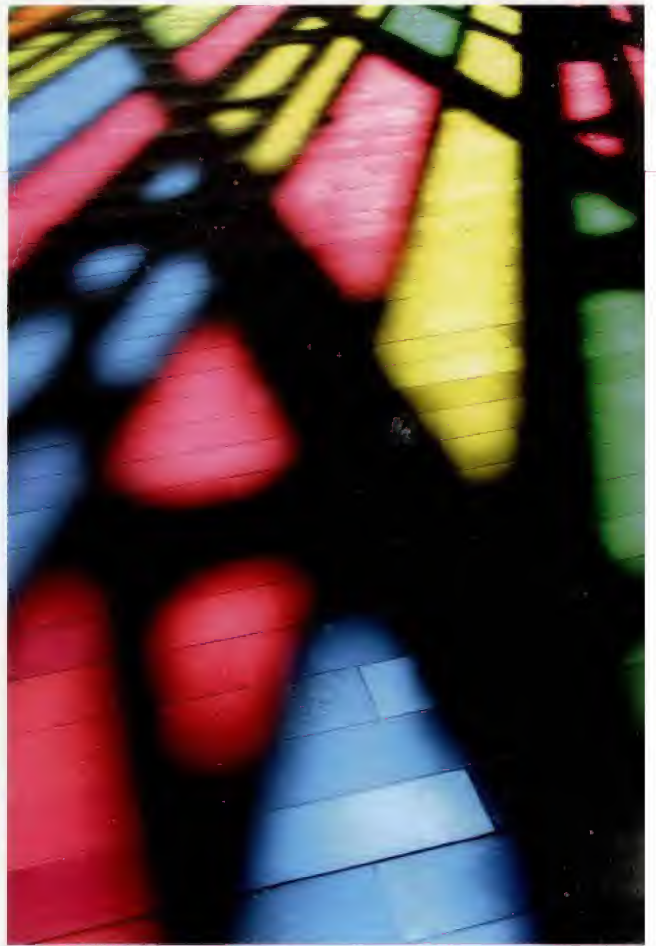# Expansion of the Palais des Congrès de Montréal

蒙特利尔会议中心

The original convention center in Montreal constituted an important psychological barrier, which separated Old Montreal from the modern city. This project fills in the absent ground level and creates some urgently required spaces of connection in the shape of public and commercial activity and a series of major pedestrian links.

A wedge-shaped pedestrian mall runs the entire 300-meter northern length of the building. This space with a luminous ceiling, links Saint-Urbain Street on the east with the Hall Bleury, a new public room, on the west. The Hall Bleury is the focal point of this project and extends the entire length of the Bleury Street. The casual sectional arrangement of floor and void of this grand urban room is revealed on the main façade of multi-colored glass, which creates a startling play of colored light inside. The urban intention is to clearly indicate its public function and iconic aspiration. Spatially, the Hall Bleury is a receptacle for a startling play of cast colored light.

Bordering the "L" shaped plan resulting from the meeting of the pedestrian mall and the Hall Bleury, the scheme is further divided into three conceptual "rings", which structure and organize the planning of the interior space. The outer layer of each ring houses mainly commercial activity. So-called "holes" within hide a series of loading docks, truck ramps, bus stations and other service areas. Two pedestrian passageways

situated between each ring re-establish the north-south urban link, which was previously severed by an expressway, thus reconnecting Old Montreal with the modern 21st century city. The building grafts itself onto the four pre-exiting buildings on its site, in such a way as to always retain an equivalence of height with respect to this context. Therefore, in spite of its many dramatic characteristics, the expanded Palais des Congrès is highly contextual and almost chameleon-like.

原蒙特利尔会议中心给人造成一种心理障碍，即老城与现代化城市完全脱节。扩建工程通过公共、商业空间以及步行街的设置，改变了这一状态。

楔形的步行街全长300米，横跨整个建筑北侧。发光的屋顶将东侧的圣·乌尔班大街和西侧新建的布鲁里大厅（Bleury Hall）连接起来。作为此次扩建的核心，大厅跨越整条布鲁里大街（Bleury Street），其室内布局随意，空间开阔。彩色的玻璃外观为室内注入了绚烂的色彩。

建筑进一步分成三个"环状"结构，外层主要用于商业活动。那些"孔状"结构中设置着码头、货车坡道、公共汽车站以及其他服务区。此外，每两个环状结构都通过步行街连通，将蒙特利尔老城与现代化的21世纪新城贯穿起来。

Social Housing

社会公寓

Location:
Izola, Slovenia
斯洛文尼亚 伊佐拉

Architect:
Rok Oman, Špela Videčnik
卢克·阿曼 斯珀拉·维迪尼克

Collaborators:
Martina Lipicer, Nejc Batistič, Neža Oman, Florian Frey, Marisa Baptista
玛蒂娜·利皮赛等

Photography:
© *Tomaž Gregorič*
托马兹·格莱格里克

This project located on the Adriatic coast in the south-western tip of Slovenia is the winner of a competition organized by the Slovenia Housing Fund, a government-run programme, which provides low-cost apartments for young families. The winning points of this project were economic, rational and functional issues, but more importantly, the ratio between gross versus saleable surface area and the flexibility of floor plans.

The residential blocks are built on a hill with a view of Izola Bay on the one side and the surrounding hills on the other. Each block sits on a 60-by-28-meter plot. The brief required 30 apartments of different sizes and structures, ranging from studio flats to three-bedroom apartments. There are no structural elements inside the small apartment in order to provide plenty of flexibility and the possibility of reorganizing the space.
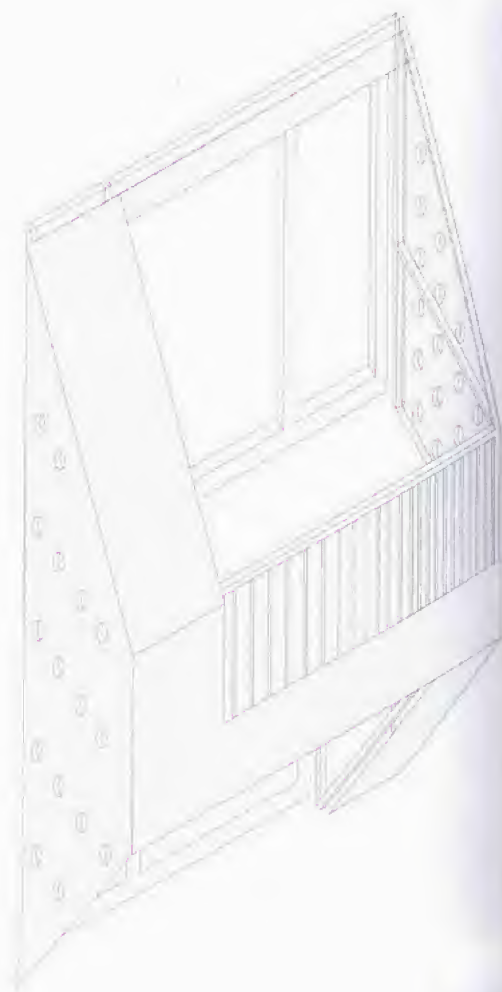
Considering the Mediterranean climate, each apartment has a veranda, partly connected to the interior, which provides an outdoor space for the tenants as well shading and natural ventilation inside thanks to perforated side panels, which allow the summer breeze to ventilate the space. Semi-transparent textile shades block direct sunligh and help accumulate an "air buffer" zone. In the summer the hot air is naturally ventilated through the 10 cm hole in the side panels, while in the winter the warm air provides additional heating for the apartments. The strong colors used for the textile shading create different atmospheres within the apartments and make the small rooms visually bigger through a perspective effect that connects part of the exterior with the interior. Moreover, the brigh color as well as the irregular structure on the façade adds vividness to the whole building.

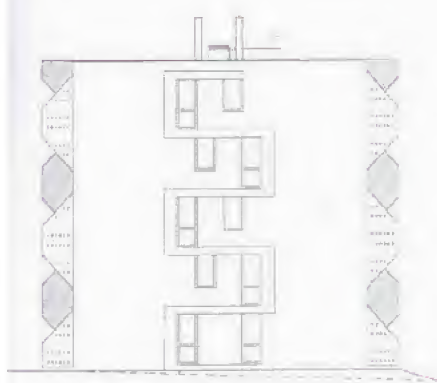住宅位于斯洛文尼亚南端的亚得里亚海岸，由政府出资兴建，旨在为年轻夫妇提供廉价居住空间。该项目的竞标由斯洛文尼亚住房基金会承办，最终胜的方案因其经济、合理以及实用的特性而获批。还有最重要的一点，总面积同销售面积之间的合理比例以及空间的灵活性。
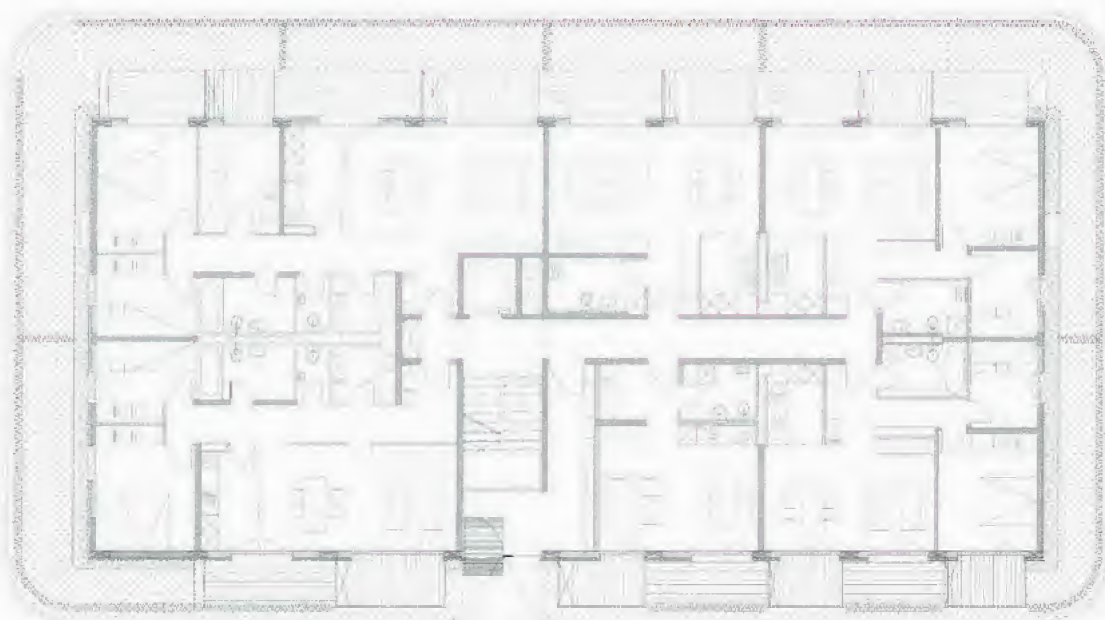
住宅区建于山上，一侧被群山环绕，另一侧遥望伊佐拉海湾。每栋住宅占地60x28平方米，包括30间大小、形状各异的公寓，从一居室到三居室不等。外面积较小的房间内无任何装饰，便于灵活运用。

考虑到当地地中海气候的影响，设计师在每间公寓内打造了一个阳台。通风板隔断的运用既确保室内空气流通，又可遮阳。半透明的板材（上面带有织图案）围和了一个如同"空气缓冲器"的区域。夏季的热空气穿过10厘米厚的通风板后冷却下来，冬季的暖湿空气透进来提高室内的温度。室内运用浓的色彩装饰，营造了不同的氛围，同时将室内外连通，增添了空间的开阔感。建筑立面设计同样色彩鲜艳，同时设计师巧妙地设计了错位感的凹凸效果建筑外观活泼而浪漫。

Oxford University Biochemistry Department

牛津大学生物化学系

Location:
Oxford University Science Campus, Oxford, UK
英国 牛津

Architect:
Hawkins/Brown
霍金斯布朗

Photography:
© Keith Collie; Tim Crocker
基斯·科利 提姆·克鲁克

The new £49 million Biochemistry building at the University of Oxford is a distinctive 12,000 square meter facility with glass façades and colored glass fins which brings together 300 lecturers, researcher and students, who were previously based in several separate buildings. The Biochemistry Department is internationally renowned for its research in the understanding of DNA and is the UK's largest.

The new building replaces the outmoded buildings, which were spread across the Science Area in the center of Oxford. The brief was "to achieve a new ethos of interdisciplinary working where the exchange of ideas is promote in a large collaborative environment". Space was also required to enable research groups to focus on their cutting-edge work in state-of-the-art laboratories.

The external envelope of the new building is made with a unitized curtain walling system. Subtly colored laminate glass fins, which are fixed vertically within the mullions, wrap the full perimeter of the building. The colors of the fins reflect the rich red, terracotta, orange, brown and plum of the surrounding buildings, and provide a bold yet complementary take on the historic setting of Oxford. Moreover, the glass fins cast ever-changing colored light and shadows across the elevations making patterns of light both within the building and across the surrounding streets. The clear lines on the façade connotate the serenity and rigidity of acdemic building.

All of the interior spaces revolve around a 400sq.m organic shaped, naturally ventilated, timber-clad atrium, criss-crossed by dramatic sculptural staircases, which facilitate chance encounters and conversations between researchers. Informal meeting areas and open-plan write-up areas are dispersed across the atrium and all cellular office accommodation enjoy full height glazed partitioning to allow greater transparency and availability.

这幢耗资4，900万英镑的生物化学系大楼，占地12，000平方米，玻璃外观以及彩色的玻璃肋板结构使其成为牛津大学内一道独特的风景。该系是英国大的DNA研究中心，享誉世界。大楼建成之后，原来在不同地方工作的300名讲师、研究员以及学生全部聚集在此。

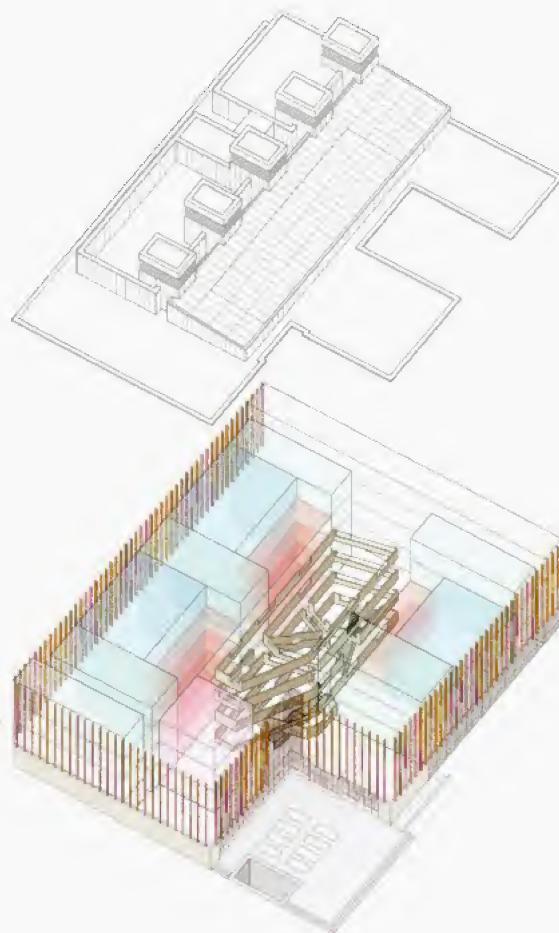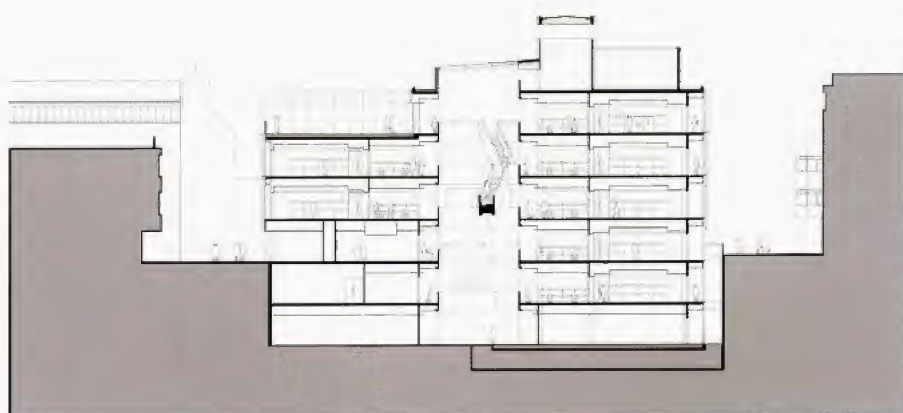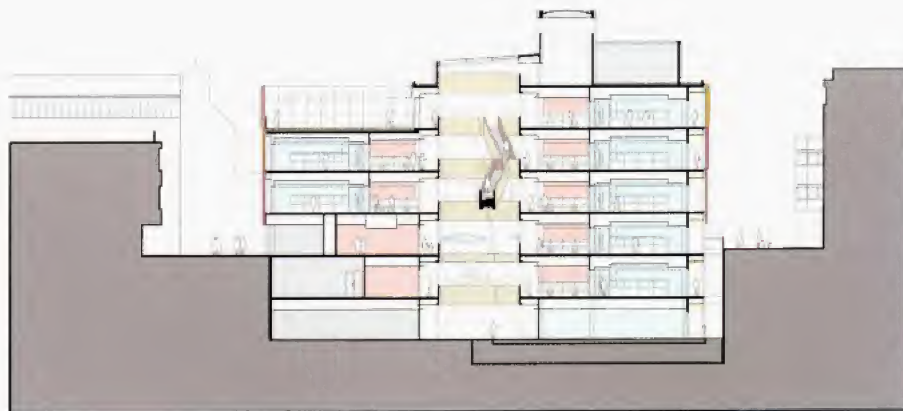原有的建筑被拆除，新建筑占据了牛津大学中心的科研区。设计理念简洁明了，即"创造一个便于交流的工作环境，打造跨学科工作的新精神"。为了使研究人员专心工作，设计师在新型实验室中创造了一系列特殊空间。

建筑外观采用了幕墙系统，精致的彩色玻璃肋板垂直镶嵌在竖框中，覆盖在大楼表面。玻璃肋板泛着红色、赤土色、橘黄色、褐色以及梅红色，为牛津城增添了一抹现代化色彩。此外，玻璃肋板上不断变换颜色的光影为建筑本身以及邻近的街道增添了活力。规整的线条节奏则增添了学术的冷静和低调。室内设有木质的中庭，采用自然通风系统，所有的房间都环绕在四周。两个开阔的楼梯将中庭垂直分开，为研究员的交谈提供了便利空间。此外，所有办公室都采用玻璃隔断分开，通透而实用。

Habitat 825
825住宅区

Location:
West Hollywood, CA, US
美国 西好莱坞

Architect:
Lorcan O'Herlihy, FAIA (Principal), Pierre De Angelis (PM), David Thompson, Franka Diehnelt
LOHA建筑设计公司 美国建筑师协会 大卫·汤普森等

Photography:
© 2009 Lawrence Anderson/Esto
劳伦斯·安德森

This project located adjacent to Rudolph Schindler's Kings Road House draws inspiration from Schindler's use of ligh materials, color and common open space to develop a new form of contemporary lifestyle. Habitat 825 addresses the critical issues of density, site and the cultural and social impacts that arise from building next to a historical landmark.

Given the historic presence of the Schindler House, several measures were taken to preserve the house's relationshi to its surrounding landscape. To avoid casting shadows onto the neighbouring property, the building was reduced to two stories on the north side. In addition, the plan bends inwards away from the house to allow more breathing space and also draw attention towards the central open space.

Two "L" bars create a central, common, open space and carefully weave the building's circulation into a spectrum public space. A centrally located space allows all units to have direct access from the exterior while eliminating the need for mechanically climate-controlled corridors.

Color-wise, the strategic use of black on the southern vertical volume grounds the building, rendering a heavy silhouette as an architectural proclamation, while lime green rhymes with nature and embodies both the horizontal and vertical landscape concepts of the Schindler House. White helps bounce light into the central courtyard and subsequent lower units. All units are organized around light wells that filter light down into the dwelling units from roof gardens above. Moreover, all units are single loaded, which allows cross-ventilation and light to enter from multiple sides.
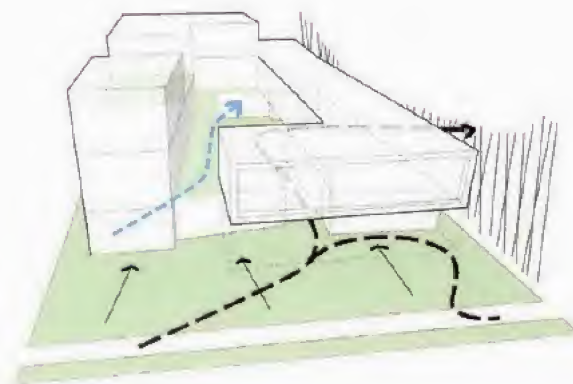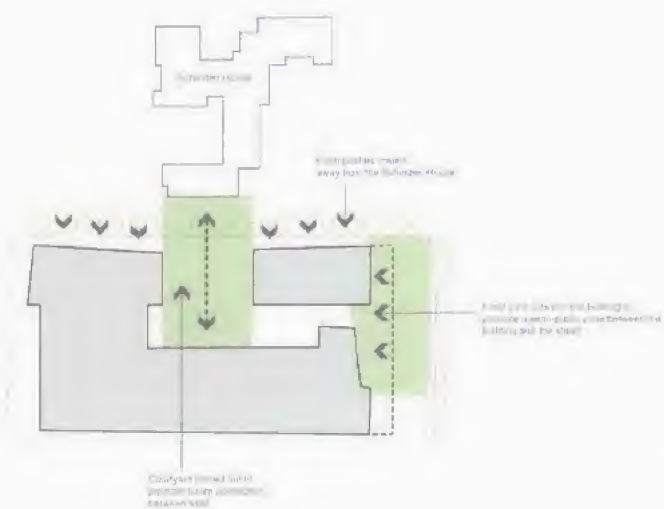
825住宅区毗邻美国西好莱坞鲁道夫·辛德勒的国王道院，其灵感源于道院设计中对阳光、材料以及公共空间的运用，打造了一种全新的现代化生活式。此外，该项目为建筑与其周边历史地标性建筑之间关于密度、地理位置、文化和社会冲突等一系列问题提供了一个解决机会。
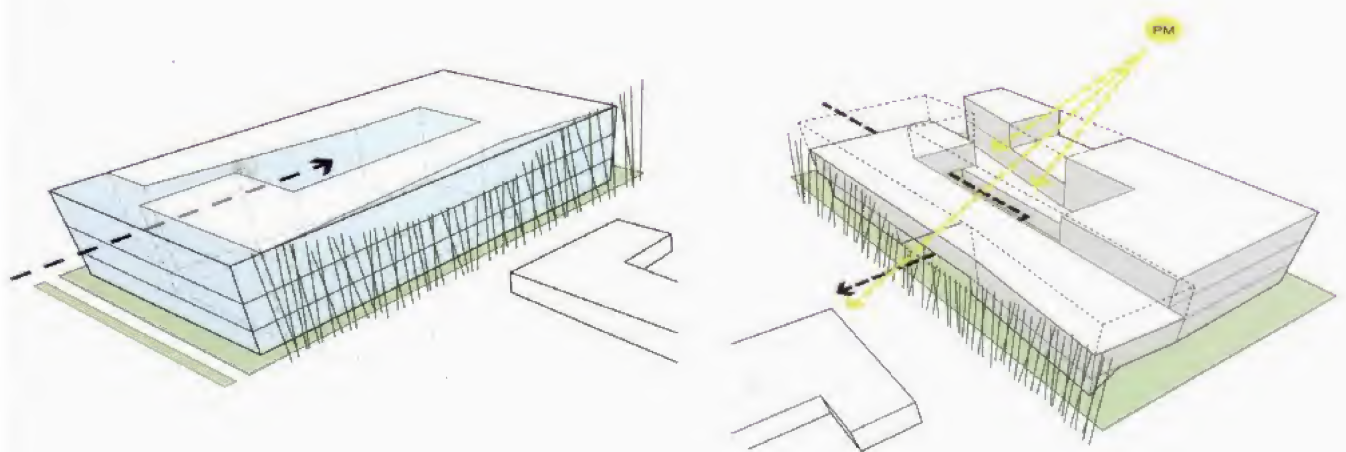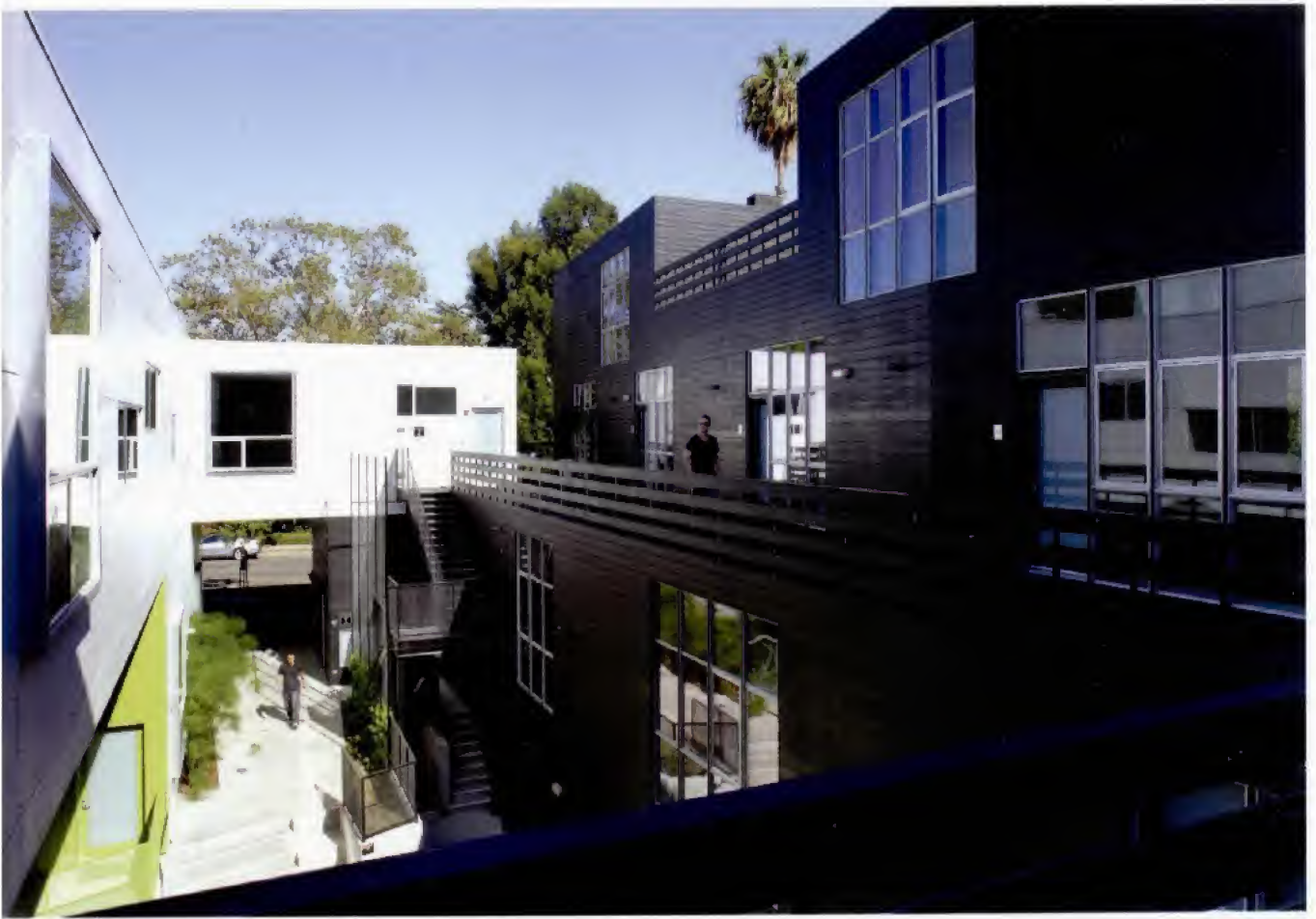设计中采用了一系列措施使住宅与毗邻的历史建筑相融合：住宅北侧仅有两层高，以避免遮住周围的其他建筑；整个结构向内侧倾斜，便于打造更多的共空间。
两个L形的酒吧之间形成了一个公共的开放式空间，从这里可以进入到建筑中的各个部分，这一结构免去了走廊的设计。
住宅区南端的结构采用黑色装饰，突出了厚重感；而淡黄绿色的装饰，既与自然相融合，又再现了辛德勒道院的景观设计理念；白色的运用可以将光线射到中庭和较矮的空间内。此外，住宅区的所有房间都是独立的、并环绕着采光井分布，确保室内光线充足，空气畅通。

x

蕾丝公寓楼

Nova Gorica, Slovenia
斯洛文尼亚 新戈里察

Rok Oman, Špela Videčnik / Ofis Arhitekti
卢克·阿曼 斯珀拉·维迪尼克

© Tomaz Gregoric
托马兹·格莱格里克

The Lace Apartments are located in Nova Gorica in the west of Slovenia, on the Slovene-Italian border. Situated 92 meters above sea level, the town is said to be the hottest town in summer, while in winter it suffers from very strong winds. The climate, vegetation and way of life of Nova Gorica are very Mediterranean, with a strong emphasi on outdoor living, making external shady areas an important feature of the town's architecture.

The client of this project requested rich external spaces with different characters. The client was also very specific about the apartments' size and typology, which needed to be simple and repeated. Because of the fixed urban plot, the building had to be an orthogonal block of 48-by-16-meters and five levels. The architects studied the external spaces of the area's existing house and proposed balconies and terraces, which can be both opened and covered with a roof or pergola, and loggias that are closed from the side and fully or partly glazed, with different type of fences – transparent with glass or metal, full or of varying heights. This second skin of terraces gives each apartmen a different character and allows the buyer to choose a space that responds to his/her lifestyle.

Though the façade's color pattern is inspired by the area's typical color elements, such as the valley's soil and the wine and brick rooftops, the locals soon nicknamed the building "pyjamas", as it reminded them of a pattern on a man's nightwear.
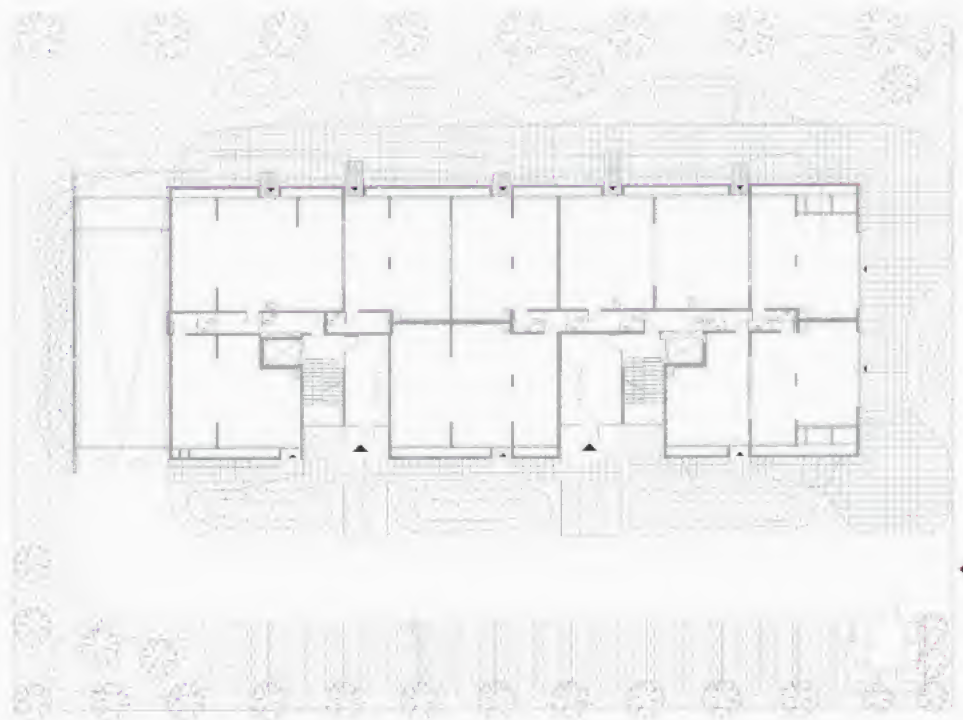
蕾丝公寓楼位于斯洛文尼亚西部的新戈里察镇中部，靠近斯洛文尼亚与意大利的边界线。新戈里察海拔92米，典型的地中海气候，夏天很热，冬天风又很强。独特的生活方式决定了户外生活区的重要性，带有凉棚的天台及阳台已成为该地建筑的一大特色。

除了要有大量风格各异的户外生活区，客户对公寓的大小及类型也十分挑剔，要求其风格简朴、易于模仿。由于地形的影响，公寓成直角结构，面积为48x16平方米，共为五层。设计师做了充分研究之后，增设了带有屋顶或凉棚的天台及阳台、侧面开门的凉廊（全部或部分使用玻璃材料，并带有高低不一篱笆墙）。这一设计赋予了每幢公寓独特风格的同时，也给客户带来了更多的选择——根据自己的生活购买喜欢的房子。

公寓的外观使用了当地典型的元素装饰，如沙土、砖瓦等。黄色系的彩条在灰色的背景下勾勒出不规则的图案，其独特的造型让人不禁想到睡衣上的图案，因此被当地人形象地称作"睡袍建筑"。

site plan

TKTS Booth
TKTS售票亭

Located in the middle of one of New York City's most important tourist centers, Times Square, the TKTS Booth responds both to its unique site and the opportunity to become a major icon. The concept of the Booth-a discount outlet for same-day tickets to Broadway and Off-Broadway productions – was designed by Choi Rophiha and is the major feature of the Theater Development Fund's operation to help theater in New York reach audiences it otherwise would not.

The Booth is a modern interpretation of the Roman amphitheater. The effect of a floating red theater is achieved by resting a pre-fabricated red amphitheater on a structure made entirely out of glass. The 27 steps, which will seat more than 1,000 people, are made of triple-laminated glass panels, 3.81 cm thick, 0.60 meters deep and 13.71 meters wide at the top, tapering to 9.75 meters. The triple-laminated, heat-strengthened glass treads are illuminated by red LED lights, and panels under the steps supply heat, to melt snow, and cooling for the LEDs. The visually striking color was chosen to match the identity of the Theater Development Fund and allude to the symbol of opening-night glamour: the red carpet. Visitors are invited to participate in life as it happens each day in Times Square and create their own bit of Broadway magic.
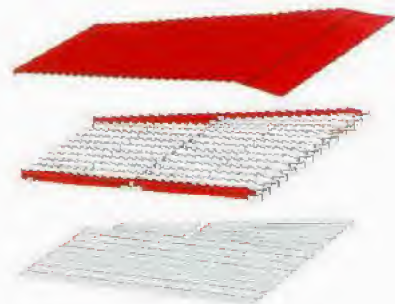
TKTS售票亭位于纽约最著名的旅游中心——时代广场，独特的地理位置使其成为这一带的地标建筑。作为戏剧发展基金机构的特色，售票亭用于出售当天百老汇和其他剧院的打折戏票，帮助吸引观众。

其设计是对罗马圆形剧场的现代化诠释，在全玻璃结构上安放一个红色的圆形剧院，达到了漂浮的效果。27级台阶由三面发光的玻璃板构成，可供1000人就座。台阶采用红色的LED灯照明，下面的玻璃板既可提供热量、融化冰雪，同时又可起到冷却作用。
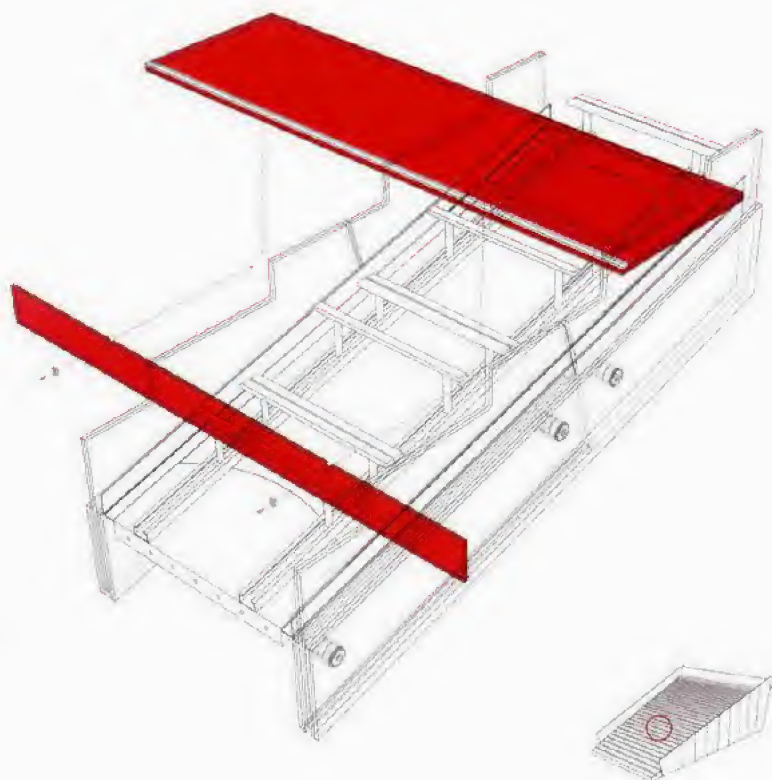
浓烈的色彩既符合戏剧发展基金机构的特征，同时又让人不禁想到影视界的魅力象征"红毯"。游客也可以参与到时代广场每天举办的活动中，上演自己的百老汇传奇。

PUMA City
彪马移动城堡

PUMA City is a transportable retail and event building that has been travelling around the world with the 21-meter long PUMA sailing boat, Il Mostro, for the 2008 Volvo Ocean Race (Alicante, Spain). The fully dismountable building made of twenty-four retrofitted shipping containers travels on a cargo ship along with sail boats and is assembled and disassembled a number of times when it reaches different international harbours.

The building is composed of three levels of stack containers (12-meter long shipping containers), which are shifted to create internal outdoor spaces, large overhangs and terraces. The stack is branded with the athletic company's red and white graphic logo, which is fragmented as a result of the stack shift. Existing container connectors are used to join and secure the containers both horizontally and vertically. A system of structural covering panels fully seals all of the large openings, so that each module can be shipped as a conventional cargo container.
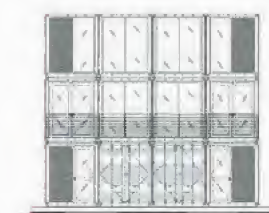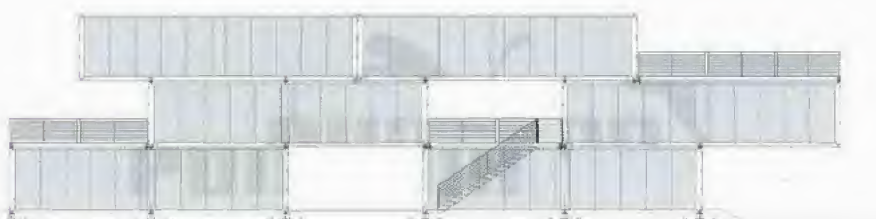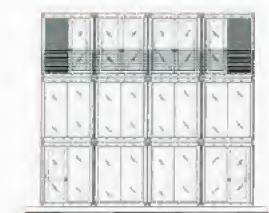
PUMA City comprises two full retail spaces on the lower levels, and offices, the press area and storage on the second level. A bar, lounge and event space with a large open terrace are situated at the top. The building takes full advantage of the global shipping network already in place and the design responds to all the architectural challenges of a building of this kind, as well as international building code, climate changes, plug-in electrical and HVAC systems and the ease of assembly and operations. With 1,021.93 sq.m of space, this is the first container building of its scale to be truly mobile.

为迎接"2008沃尔沃帆船赛",纽约设计团队LOT-EK与知名运动品牌彪马联合创作的"移动城堡"——凭借21米长的座骑il Mostro号,环游地球的不同国度。这个由24个集装箱组成的结构,每年都登陆各地的海港地区,并且拆开重组若干次。
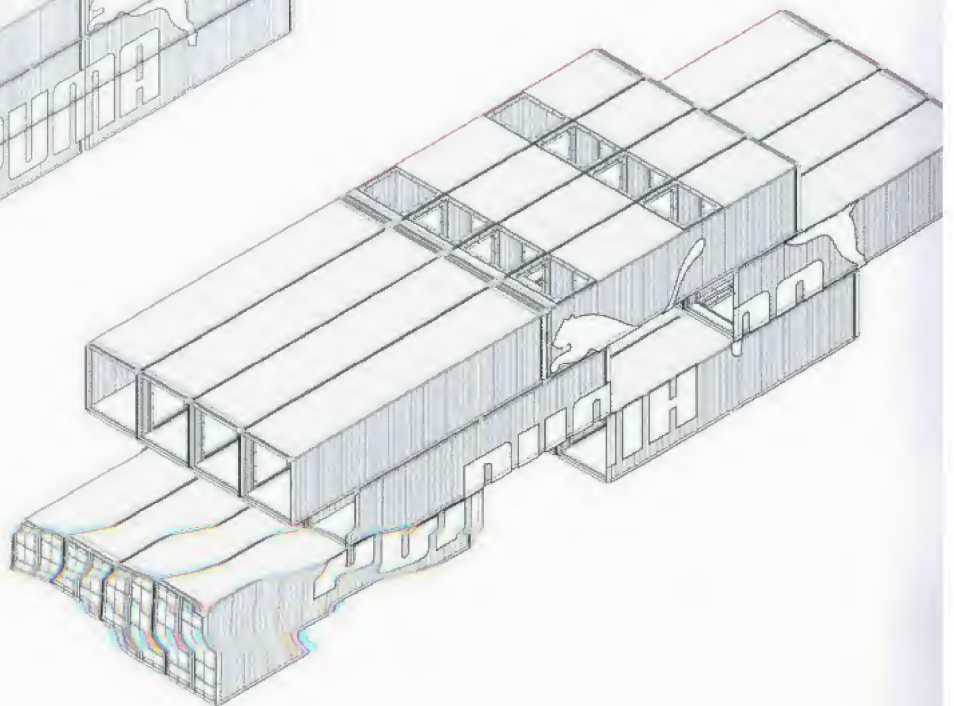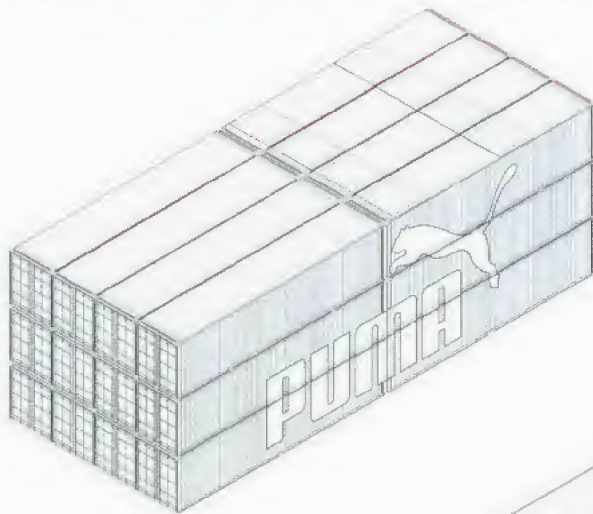
"移动城堡"共为三层,由12米长的集装箱结构交错搭建而成,包括内部空间、悬臂以及露台。集装箱之间通过连接器接合,外表饰以夸张的彪马红白相间的品牌标识图案。立面色彩、造型以及彪马标识同样充满动感。整个建筑简约、现代,张力十足。此外,集装箱上的开口通过覆盖板遮挡,确保其在运输过程中不被损坏。
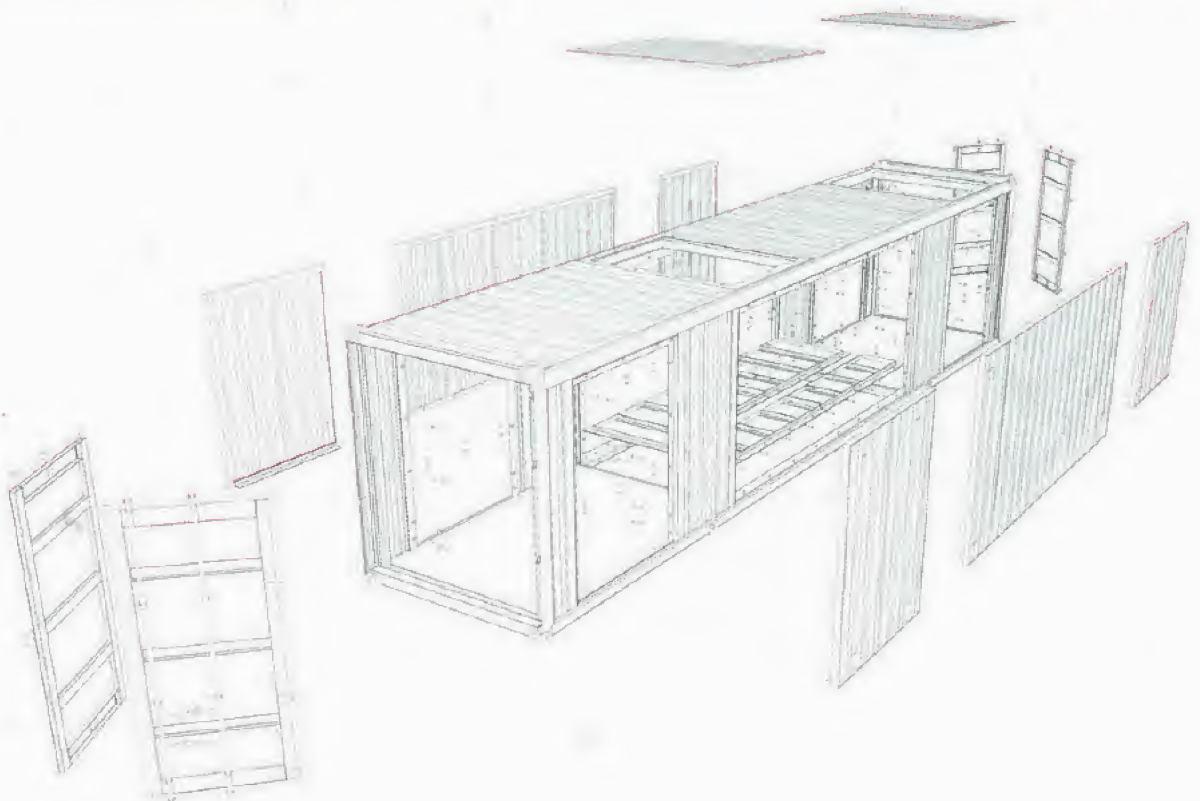
"移动城堡"面积达11,000平方米,第一层作为销售门市,第二层是办公室、记者工作区、仓库,第三层是酒吧、休息室以及开放空间。"移动城堡"的设计充分运用了全球海运网络的优势,积极应对所面临的国际建筑章程问题、用电插件和空调取暖系统的地区适应性问题,简易、方便及适应移动。总之,这是世界上第一个如此规模的移动建筑!

Refurbishment Santa Caterina Market
圣卡特纳市场

Location:
Barcelona, Spain
西班牙 巴塞罗那
Architect:
Enric Miralles Benedetta Tagliabue / EMBT
EMBT建筑事务所
Photography:
© Alex Gaultier
亚历克斯·格帝尔

Originally opened in 1848, the Santa Caterina market is situated in Barcelona's Old City, near the Catalan Capital's Cathedral. The refurbishment of the old market is part of an urban renewal plan by EMBT to bring life into what wa once one of the city's worst areas. The concept behind this refurbishment was to blend and mix with the original neo-classical market structure. The most distinctive feature of the new design is the new colorful undulating roof. The roof is a lively and colorful mosaic of 325,000 hexagonal ties, which form a greatly pixellated still life of the produce sold within. Three arched metal trusses, which traverse the span of the building, provide support for the roof. A system of contoured metallic tubes and wooden beams provide additional structural support. The architects retained the white-painted masonry walls on three sides of the original mid-nineteenth century market structure ar selected granite pavers used on the city's streets for the market interior to enhance the feeling of a public space. The new 12,000-square-meter, three level complex houses a dense series of market stalls, as well as shops, cafés, restaurants, a supermarket, community services, an underground parking, and an organic waste depository. In addition, two new buildings adjacent to the market provide 59 public housing flats for the elderly.
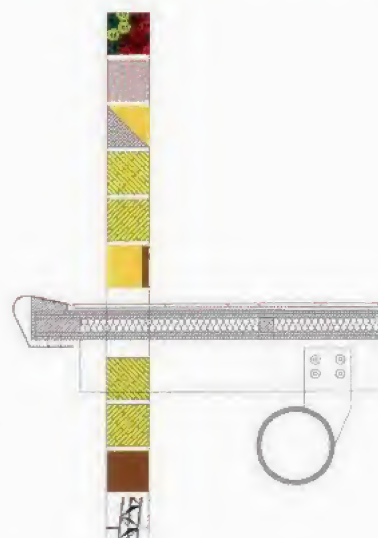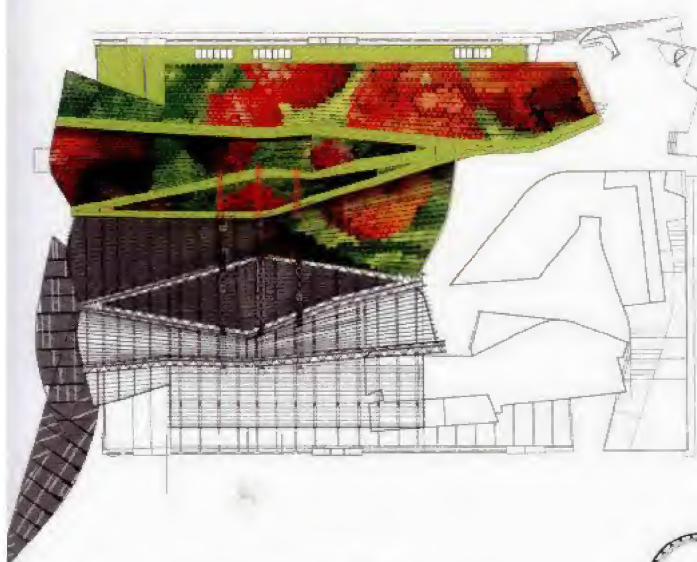
圣卡特纳市场位于巴塞罗那大教堂附近，1848年开始营业。其翻新作为城市改建工程的一部分，由EMBT公司完成，在保留原有的新古典风格结构的时，打造新的结构，为该地区注入活力。改建后的市场最具特色之处在于其色彩缤纷的波浪状屋顶。
屋顶外层以325.5万块六角形瓷砖铺制出马赛克图案，不同的颜色代表着市场内出售的各种食品。三个弓形的金属支柱贯穿整个建筑，同各种金属管以木梁一起起到支撑作用。设计师将正面及两侧的白色石墙保留下来，选用了用于铺设街道的花岗岩材料装饰市场内部，突出了公共空间感。
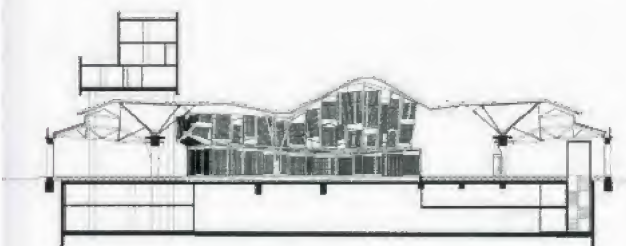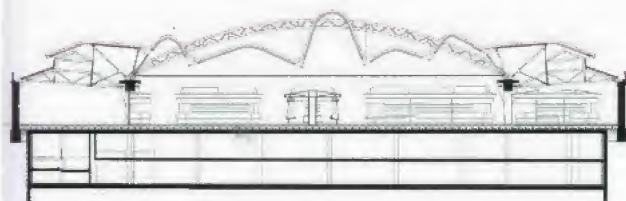翻新后的三层结构面积为12，000平方米，内部除了各种摊位，还包括商店、咖啡厅、餐厅、超市、公共服务区、地下停车场以及垃圾房等。此外，市的周边又新建了两幢住宅，共有59个老年公寓。

Oslo International School
奥斯陆国际学校

Location:
Oslo, Norway
挪威 奥斯陆

Architect:
Jarmund/Vigsnæs AS Architects
贾蒙德

Photography:
© Ivan Brodey
伊凡·布罗迪

This private school, with approximately 500 children from more than 50 different nations, is divided into kindergarten, reception, a primary and secondary school. The main goal of this project was to upgrade the original 1960s' structure and establish new educational areas for specific needs. The project is carried out in three phases allow the school to function normally during the construction period.

The original structure organized the school on one level to aid orientation, provide good natural lighting as well as close contact with the outdoors. Its modular structure makes it flexible to programmatic changes. The new building is organized around three new atria for play and recreation of different groups of children. In phase one, the existing atrium is established as a quiet garden with white gravel, benches and greenery. Pavilions containing the science laboratories and library are placed within the atrium. The new areas are framed by the rectilinear structure of the old building.

In the second phase, a separate pavilion with ten classrooms and offices is created for the smallest children. The size of the rooms of this pavilion is flexible and can be changed according to the number of children on each level. Daylight from the atrium floods the common areas of this space. The façade is covered with fibre cement boards in ten different colors.

The third phase, currently underway, will house new areas for drama, music and physical education and will be partly open at night.

奥斯陆是一家私立学校，其500名学生来自世界上50多个国家。学校分为幼儿园、接待处、小学部以及中学部。设计分三个阶段完成，其主要目标是翻原有的20世纪60年代建筑，并增添新的教学区以满足特殊需求。此外，在施工过程中不能影响学校的正常运转。

原有建筑为一层，室内光线充足，与外界环境很好的融合，而其模块结构更适于重新组装。新建筑围绕着三个中庭（孩子们玩耍和娱乐的地方）展开。工第一阶段，在现有的中庭内装饰以白色砂砾，摆放了长椅，种植了草木，打造了一个温馨宁静的花园。实验室和图书馆也位于中庭内，同时原有建筑线形结构也形成了一系列的新区域。

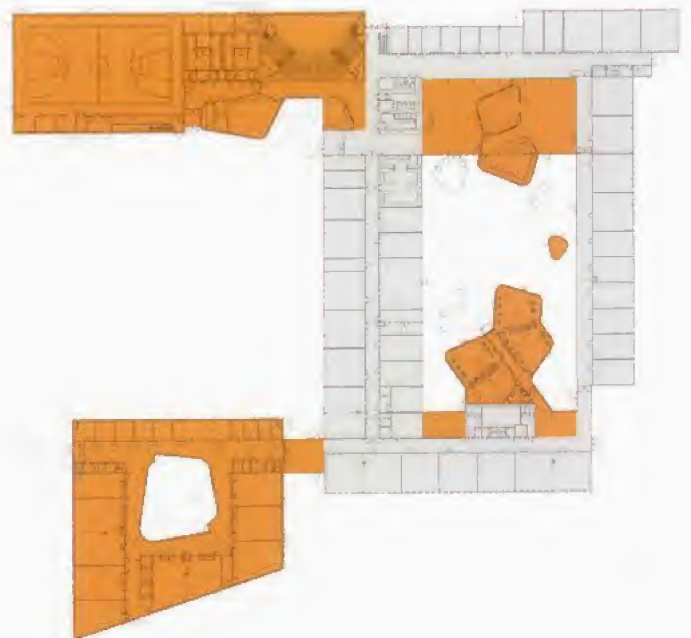在施工的第二阶段，修建了一个独立的结构，包括10间教室以及办公室（为学校里最小的孩子设计）。外观采用10种不同颜色的纤维水泥板覆盖，造型约而色彩丰富。房间的大小可以根据学生的数量改变。此外，中庭内的阳光泼洒进来，使得公共空间内温暖明亮。

三期工程目前还在进行中，将打造剧院、音乐厅以及体育场等区域。

Signalhuset
信号住宅

Location:
Ørestad City, Copenhagen, Denmark
地点：丹麦 根本哈根

Architect:
Erik Nobel / Nobel Arkitekter a/s
设计：埃里克·诺贝尔

Photography:
© *Jens Lindhe, Nobel Arkitekter*
摄影：延斯·林德赫 诺贝尔建筑事务所

Ørestad is situated in the Sound region, where Copenhagen meets the southern part of Sweden. Situated between Copenhagen airport and the old city center, the Danish capital has become the hub of this region where Central an Northern Europe meet. It is an attractive area for foreign firms as well as an increasing number of students who chose to study at one of the dozens of university level institutions.

Ørestad is divided into four quarters. Erik Nobel's Signalhuset is located in Ørestad City, the most central area in tl Sound region, at the junction of Arne Jacobsens Allé and Edvard Thomsens Vej. This residential project for young people contains 288 student apartments distributed over nine floors. The plan concept is based on a "four-in-one" principle, where four residents have their own rooms, but share common facilities, such as the kitchen, living roon toilets and showers. These 110 sq.m units can easily be converted into conventional single-family flats.

The building is elevated on a number of concrete pillars cast in situ. The façades are composed of an external transparent screen made of a galvanized stretch metal screen, which defines the shape of the exterior. Combined with the external screen, different colored panels on the façade create a lively and varied structure and give the building a sense of presence and identity.

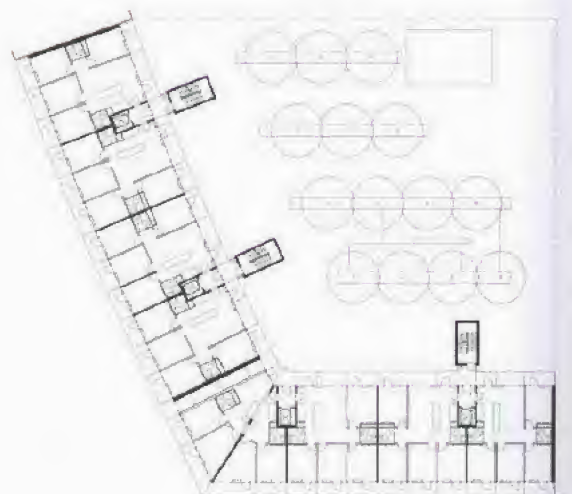厄勒斯泰德区（共分为四个部分）位于哥本哈根与瑞典南部交界处——哥本哈根机场与老城中心之间，现已成为丹麦的中心区域、连接中欧与北欧的带。最近几年许多国外的公司以及学生都纷纷选择到这里投资和求学。

信号住宅位于这一中央地带——阿恩·雅各布森大街与爱德华·汤姆森大路的交汇处，共为9层，288间公寓。设计师秉承"四合一"的理念，即四个共用一个厨房、客厅、卫生间以及淋浴。每个房间约为110平方米，很容易转变成单户家庭住宅。

建筑底部为水泥柱子结构，正面采用透明的镀锌金属网构建，以突出外观结构。此外，镶在表面的多色嵌板作为设计的亮点，为整个建筑带来了活力。

Sjakket Youth Center
夏科特青年活动中心

Location:
Copenhagen, Denmak
地点：丹麦 根本哈根

Architect:
PLOT=BIG+JDS
设计：PLOT=BIG+JDS建筑事务所

Photography:
© Vegar Moen
摄影：维格·莫恩

This youth center is situated in one of Copenhagen's outer lying industrialized areas. The densely populated neighbourhood is mainly populated with lower income households and immigrant families, with many older building blocks and industrialized businesses. Sjakket was a run-down factory before it was converted into a base camp for the community's youth.

The generous barrel vaulted spaces of the former factory were given new functions: one of the vaulted spaces was gutted to make room for a vast sports hall, while the other accommodates a variety of activities, such as concerts or communal activities. A half-pipe sun deck is wedged between the building's two vaults, from where the kids can access the 'Ghetto Noise' sound studio, which bridges over the two vaults. A ubiquitous element in the city's surrounding harbour landscape, the bright red container adds a positive and bright statement to the area.
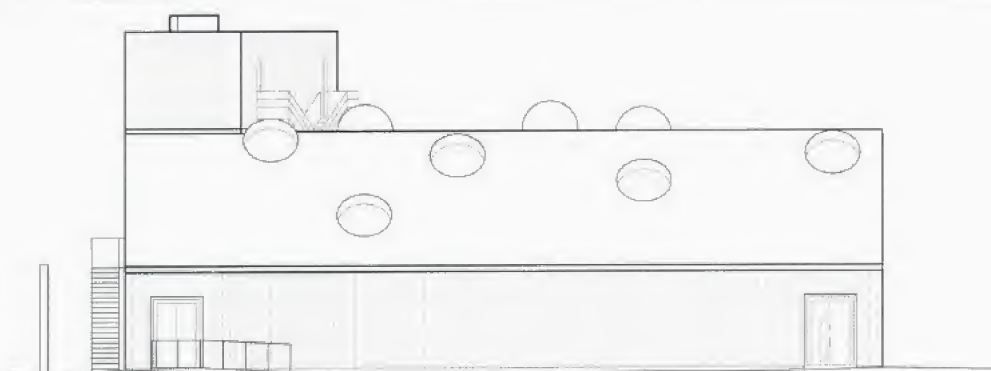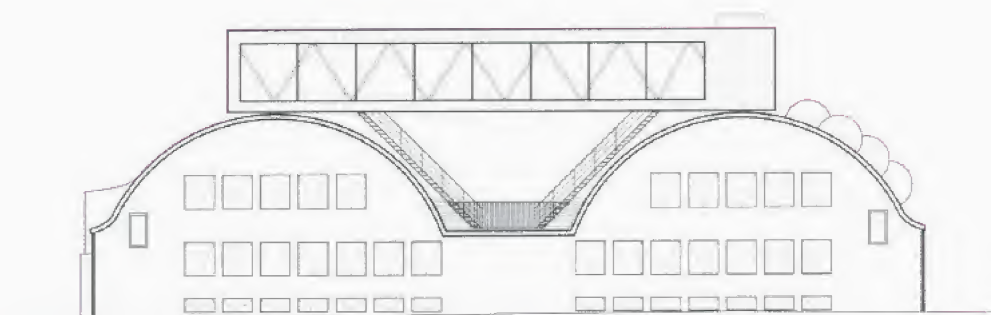
The former industrial buildings serve as a backdrop to the current urban street culture, which is reflected in the preserved graffiti and the use of color throughout the building.Both the exterior brick wall and the bright colors highlight vividness of the building. A different tone of color, spanning from red to blue, was chosen for the exterior windows. Thus, graffiti became a source of inspiration for the color scheme of this project and color built a kind of bridge between the graffiti generation and the generation guiding the youth through the center's activities.
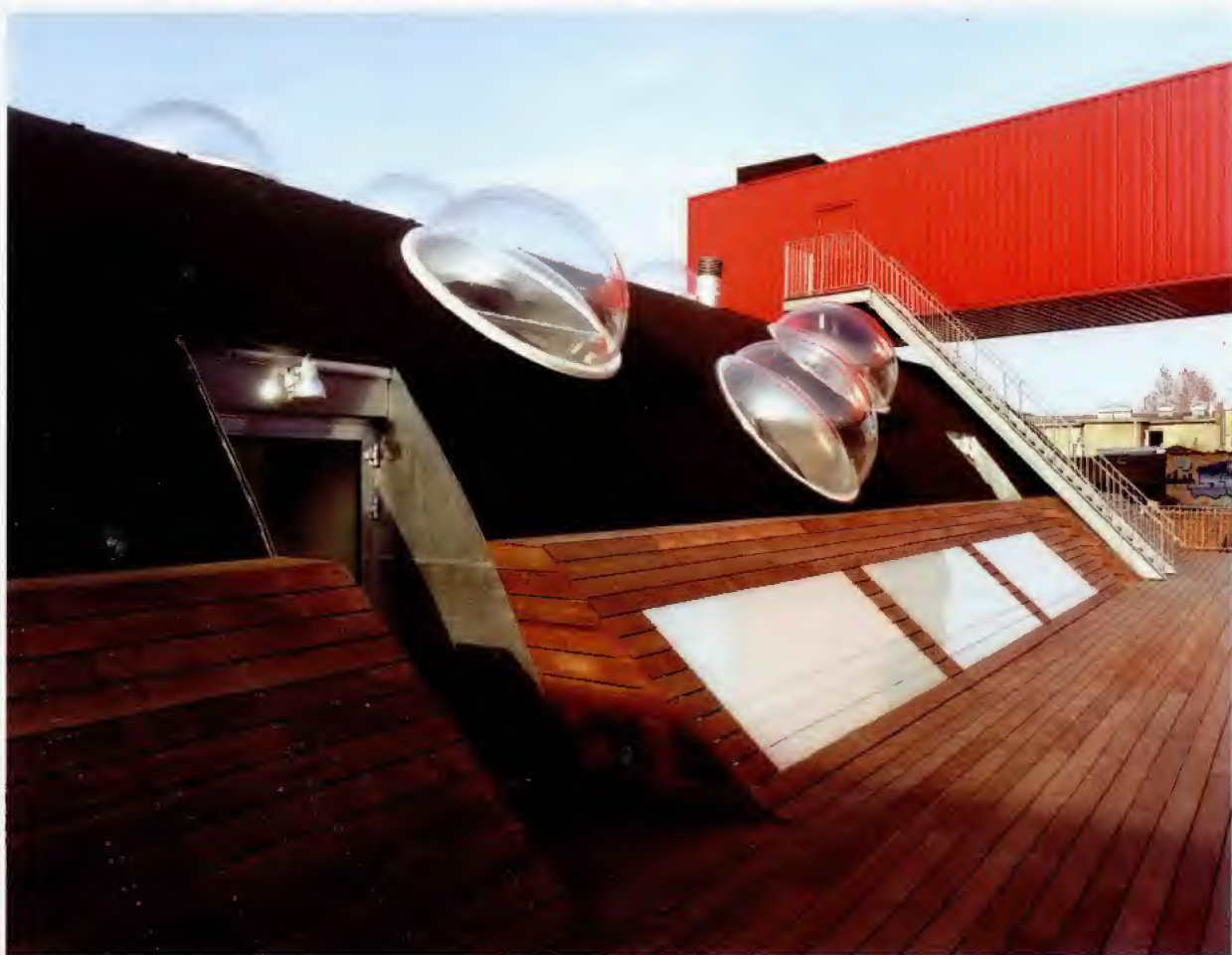
夏科特青年活动中心坐落在哥本哈根郊外的一个工业区，那里地势低洼，居住者主要是低收入家庭和外来移民家庭。周围密集了许多老旧建筑，同时也许多工业化企业环绕。在一个倒闭的工厂改装的露营地，为移民青年提供了一个聚集空间。

工厂原有的桶形穹窿结构被彻底改建，其中一个被清空用作体育场馆，另一个用于举办各种活动，如音乐会及聚会。此外，两个结构之间新建了一个台，孩子们可以从这里通往名为"犹太喧嚣"的声像工作室。城市周边海港地区的鲜红色集装箱为这一地区增添了一丝活力。

原有工业建筑的砖材结构使其与周围环境更好的融合，为现代化的城市街道文化提供了完美的背景，这一点从涂鸦以及色彩的运用中体现。不论是粗犷砖墙，还是强烈的色彩都充满活力与自由。外面的窗户采用不同的颜色装饰，从红到蓝、不断变化。如果说涂鸦是设计师选用色彩的灵感之源，那么色就是连接涂鸦一代与现代青年的纽带。
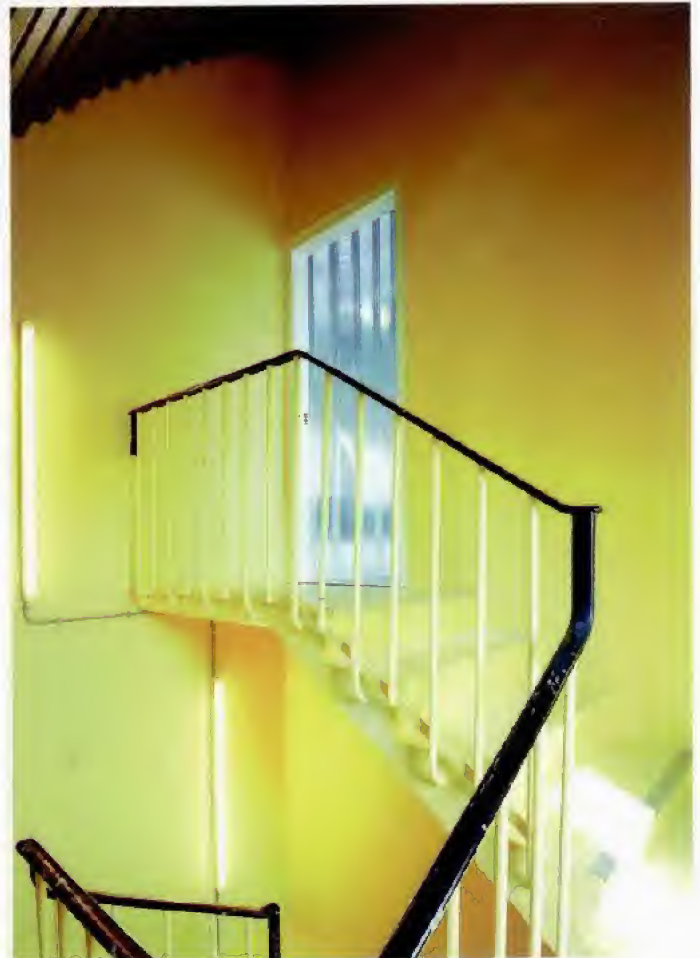
Manzana 2.3.1
曼札纳2.3.1 住宅

Location:
Madrid, Spain
西班牙 马德里

Architect:
Antonio Díaz del Bó, Gustavo Oxley González, Diego Grinberg / Díaz del Bó y Asociados
柏迪亚菈设计联合公司

Photography:
© *Miguel de Guzman*
米格尔·德·古兹曼

This block is the first phase in a programme of construction of subsidized housing - so-called "Viviendas de Protección Oficial" – in Madrid, Spain, which started in 2006. Bordered by two avenues on the South and West, a roa on the East and a pedestrian road on the North, this block is closed on all four sides by low-rise buildings and sever residential buildings. The cost of construction per square meter of subsidized housing is usually half the market pric when taking into account site value.

Most of the homes (106 in total) have three bedrooms, two bathrooms, a kitchen and a living room, with a total surface area of 90sq.m approximately. In addition, there are two sublevels for parking and storage rooms, as well as a commercial area in the southern corner of the block.
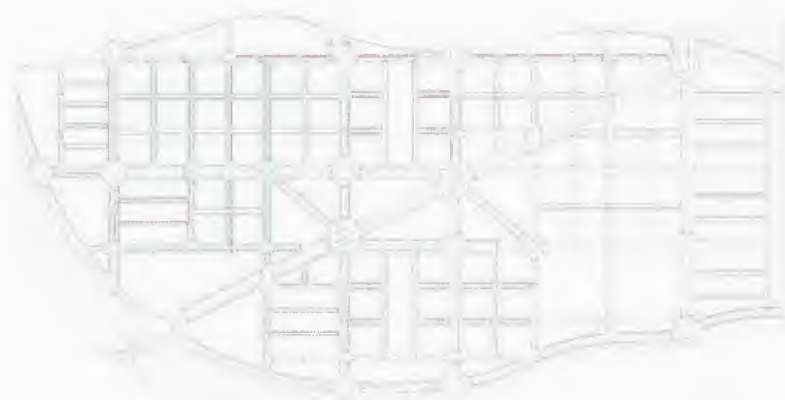
According to the architect there is no particular aesthetic for the design of these buildings. The project expresses itself through the logic of the existing city. Each building can have a different colored façade, different heights and even different types of windows. The exterior finish is made of an industrial single layer plaster with colors that correspond to the normal catalogue. The same is true of the aluminium lacquered window frames. The bold color o pink brings freshness. In short, the construction of this block takes into consideration the realism of the existing cit and the mainstream availability of materials.
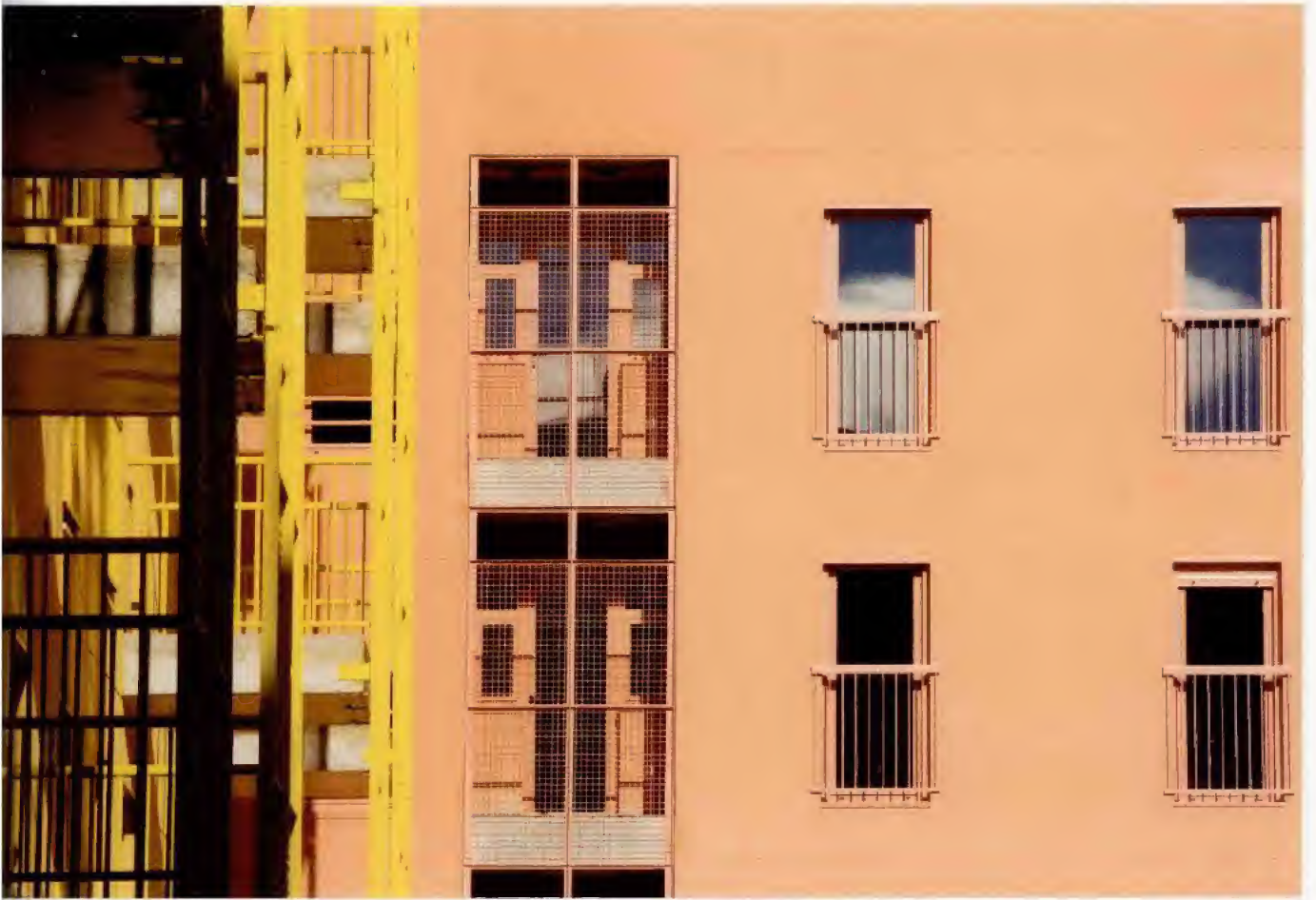
曼札纳2.3.1号位于西班牙首都马德里，是政府补贴住房（每平方米的造价通常为商品房的一半）的一期工程，始建于2006年。住宅西、南两侧与林荫 道相接，东侧是一条大马路，北侧是人行道。这一街区的四周是低层住宅以及民房。

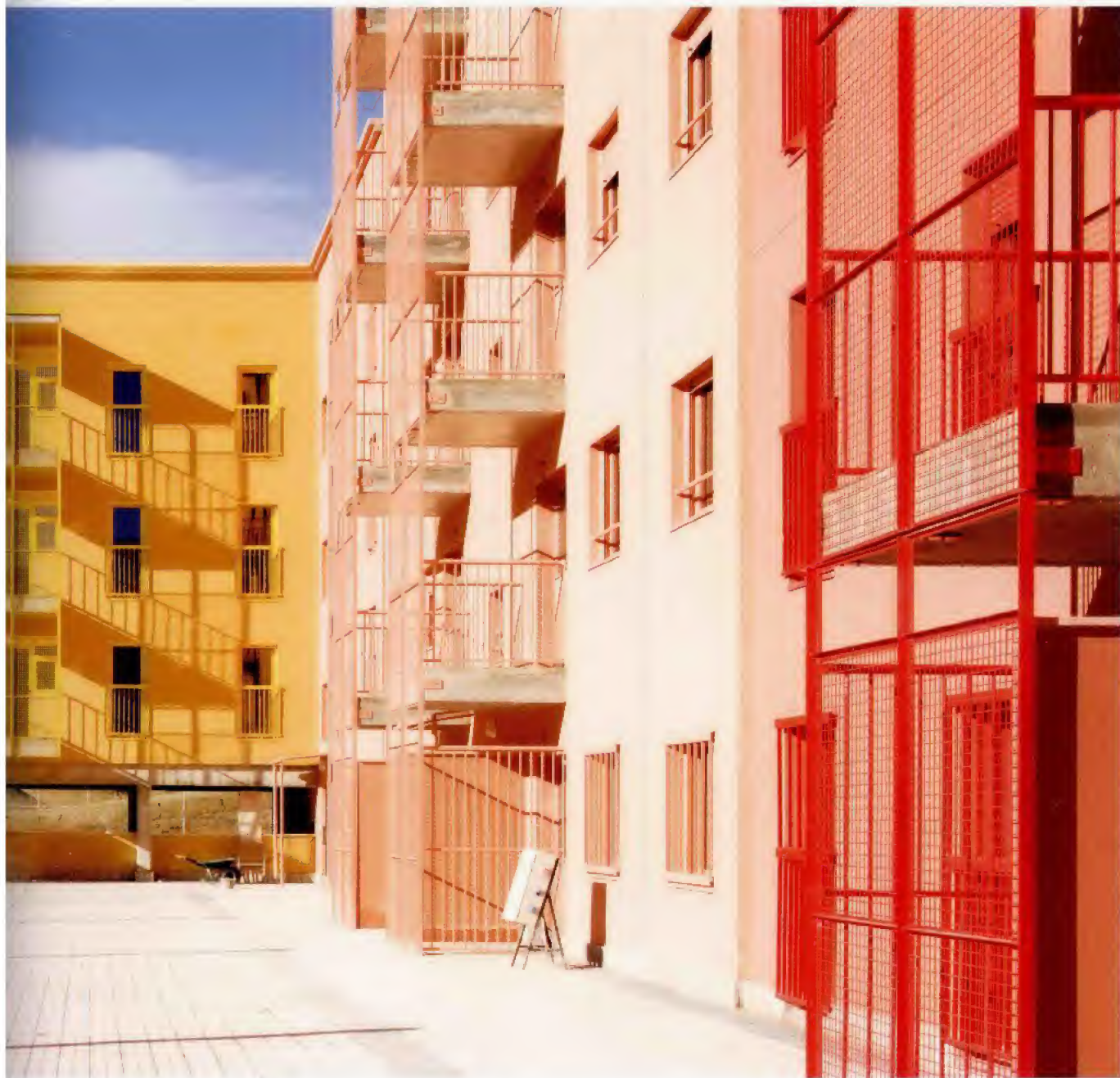这一期工程共包括106间住宅，每户面积大约为90平方米，包括三个卧室、两个卫生间、一个厨房及一个客厅。除此之外，地下两层可用作停车场和储 间，街区的南面设有商业区。

设计中并未特别使用美学理念，每个建筑只是在外观颜色、高度以及使用的窗户上有所不同。外观以及铝制的窗框采用不同颜色的油漆粉刷，简朴而 用。突破性使用偏粉的色调，带来新鲜的视觉感受。简而言之，这一街区的设计以实用性为理念，主要使用常见的材料。

Didden Village
微型村庄

Location:
Rotterdam, The Netherlands
荷兰 鹿特丹

Architect:
MVRDV
MVRDV建筑设计事务所

Photography:
© Rob 't Hart
罗布·赫特

This rooftop extension of a private residence for the Didden family is the first realization of MVRDV in their hometown, Rotterdam. The 45sq.m extension (plus a 120sq.m terrace) on top of an existing monumental house and atelier is an original example of a growing trend to exploit urban roofscapes and create new forms of living and working in the city. Moreover, the chic form and fresh color make the it more lively.

A sky-blue parapet extending from the attic of the building below surrounds two gable of the same color. Two separate houses on the rooftop contain family's bedrooms – one for the parents and another for the children's rooms – and are positioned in a way to optimize the privacy of each member the family. The distribution of the houses on the rectilinear roof surface creates a number of outdoor spaces – plazas, streets and alleys – so that the whole resembl a mini village on top of a building. The houses are accessed via a suspended staircase from the loft-like living room below.

Trees, tables, open-air showers and benches add value to life on this rooftop village, which is surrounded by parap walls with windows. All elements are finished with a blue polyurethane coating creating a kind of crown on top of a monument.

这是MVRDV在家乡鹿特丹的第一个设计项目，对一间老房子及画室（共45平方米，外加120平方米的露台）的屋顶进行扩展。这一设计不仅充分利用了顶风光，同时也开拓了城市生活的新方式。别致的建筑造型及色彩更使其充满生活气息。

两间独立的尖顶屋矗立在阁楼之上，四周采用天蓝色的矮墙环绕，分别用作父母和孩子的卧室，独特的位置强调了家庭成员的私人空间。空间的分区类于步行街的划分，街道和胡同的分布使其看起来像屋顶上的微型村庄。人们可以通过垂悬的楼梯进入到这两个空间。
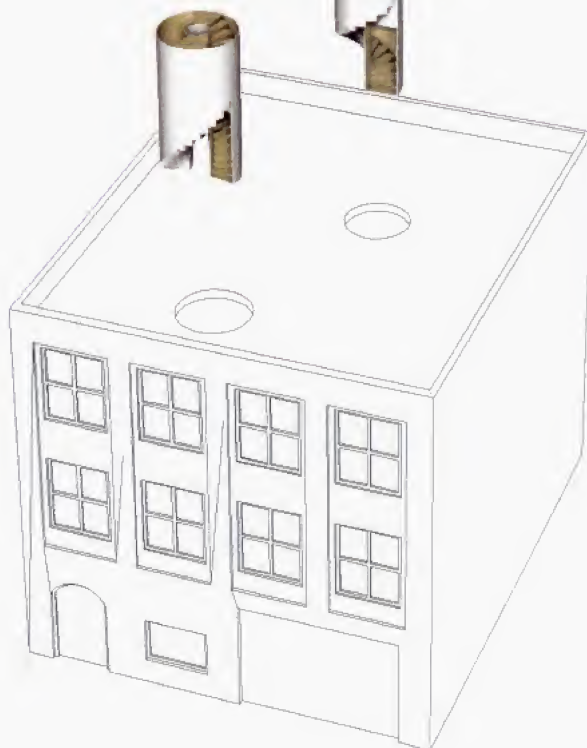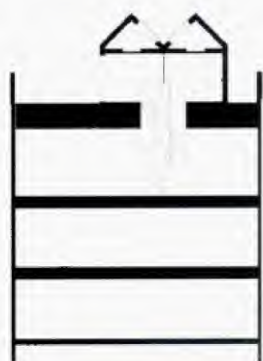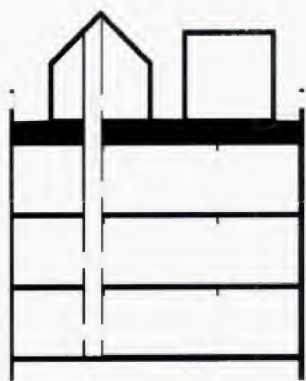
周围的树木、桌椅以及室外淋浴增添了活力，同时所有的元素都被饰以天蓝色的外观，强调和谐统一。

King's Mill Hospital; Modernisation of Acute Service.
王城米尔医院

Location:
Nottingham, UK
英国 诺丁汉

Architect:
Swanke Hayden Connell Architects
斯万克·海德·科奈尔事务所

Contributor
Ptolemy Mann (Color Specification Architect)
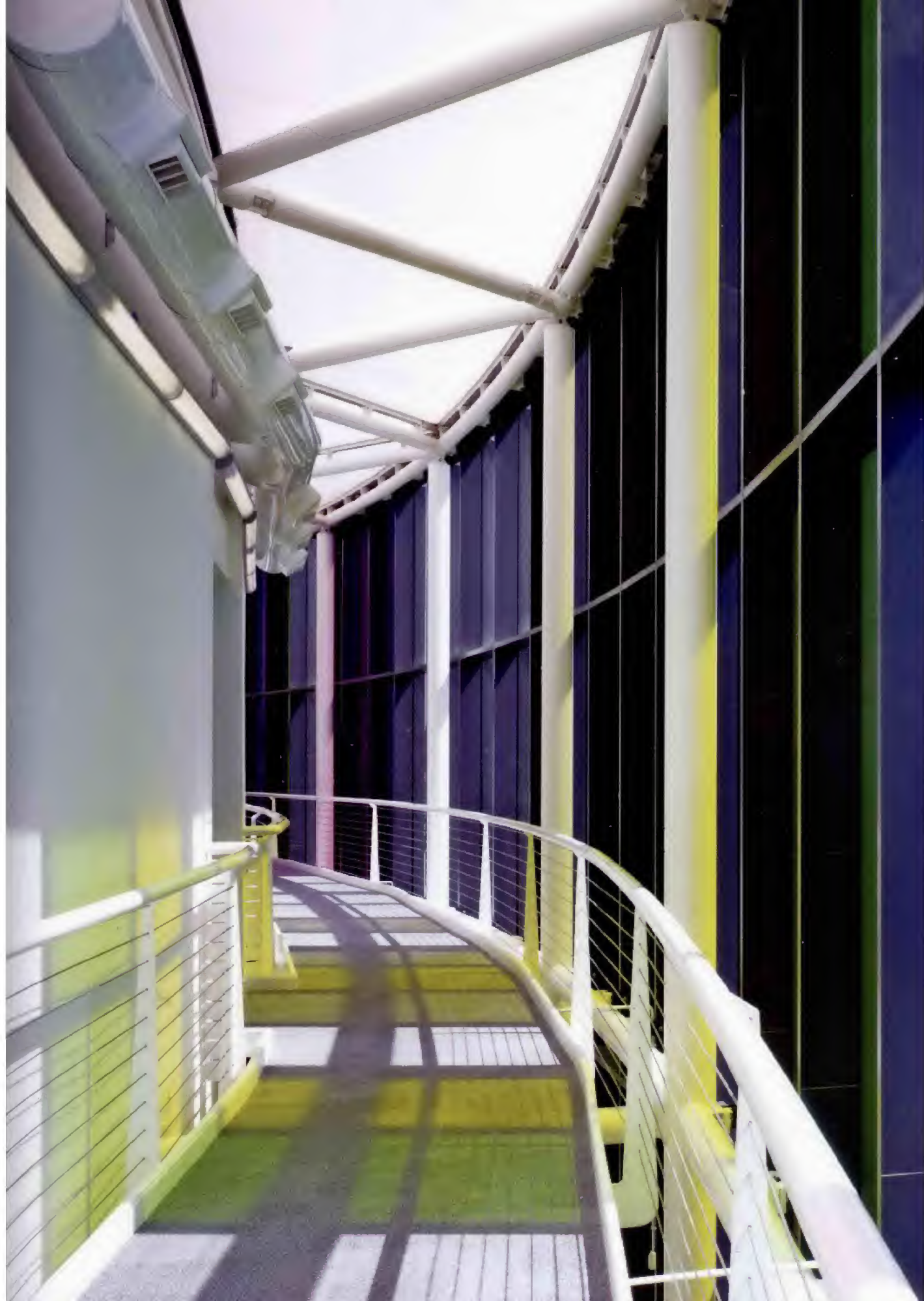托勒密·曼恩

Photography:
© *Tim Soar*
提姆·索尔

This hospital is situated on rising ground overlooking a reservoir between two Nottinghamshire towns, Sutton-in-Ashfield and Mansfield. The project involved extensive renovation of the existing facility to create a unified hospital Its presence is marked in the landscape by the iconic butterfly roofs on the ward towers.

The sustainable facility has been planned and designed with a "biosphere" enclosure to ensure all waiting areas have daylight and views of the surrounding site, aiding patient orientation. The project takes into account many of the principles of evidence-based design to create a therapeutic environment with a strong interior design approach. Ptolemy Mann was asked to develop the color scheme for this facility, introducing a simple way-finding concept and establishing a sense of identity for the hospital. The front façade, where the majority of visitors enter the building, has the widest range of colors. A warm inviting orange denotes the main entrance, which gradually cools as one moves away from the entrance. At the edges of the front façade the colors shift from warm tones to cool greens and blues linking the building with the natural landscape surrounding it. The colors are intelligent reference points, not just decorative, random treatments of the façade. The Northwest elevation reveals pinks, magentas and blues leading to the A&E entrance. This area is associated with red for emergency and blue for ambulance access - the 'blue light zone'. Inside, delicate pools of light reflected on the floor greet visitors and help make their hospital vis unexpectedly pleasant.
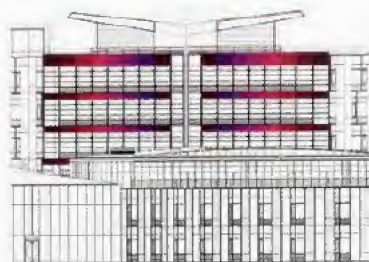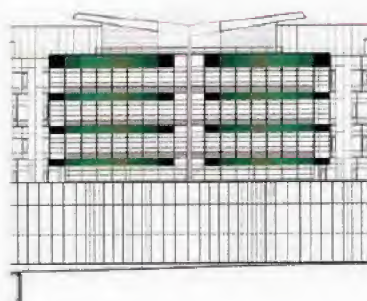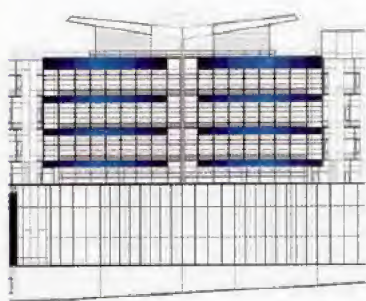
医院坐落在一个高岗上，俯瞰位于艾士菲和曼斯菲尔德（位于诺丁汉郡的两个城镇）之间的水库。病房的蝴蝶状屋顶是整个建筑的特色，与色彩设计 配，让建筑外型充满希望与活力。设计师的主要任务就是更新原有的结构，打造一个标准化医院。
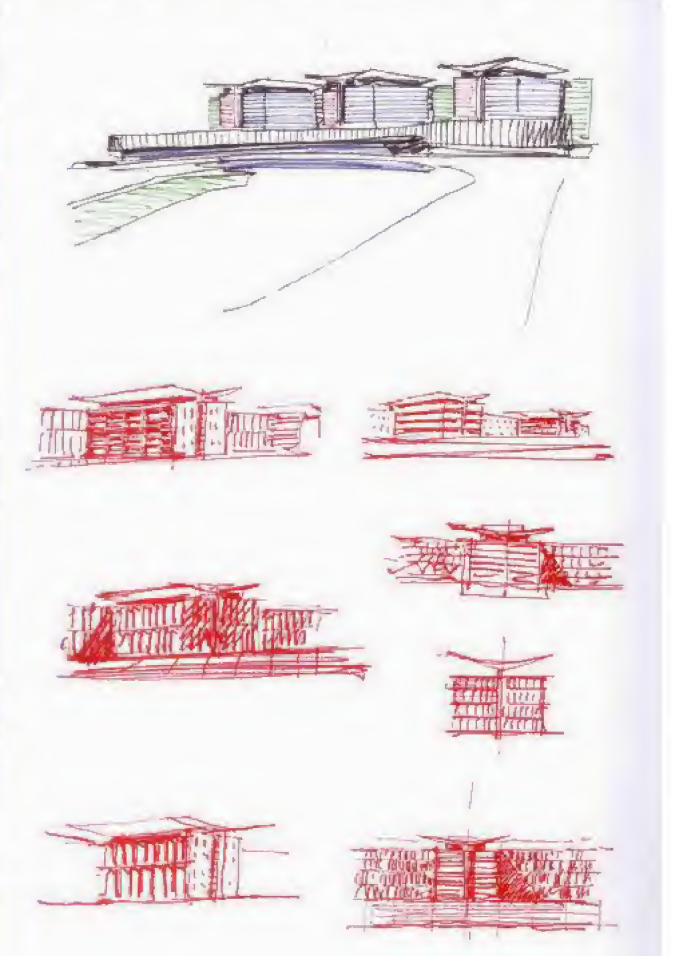按照可持续设计的理念，设计师打造了一个绿色"生物圈"，确保所有的候诊区内光线充足，景色清新。同时，运用独具特色的室内装饰原则，为病人 造了一个良好的就医环境。
托勒密·曼恩应邀负责整个建筑的色彩设计，运用简单的方式赋予医院新的特色。正面采用多种颜色装饰：主入口选用橘黄色，彰显热情洋溢的氛围； 绿的颜色逐渐减淡，从暖色调到清新的绿色再到宁静的蓝色，突出了室内到室外的过渡；北立面主要为粉色、酒红以及蓝色，一直通往急诊及救护车 口。颜色不仅仅起到装饰作用，同时也具有一定的指向性，比如红色代表急诊区入口，而蓝色则代表救护车入口。在室内，精致的灯光反射到地板上， 前来就诊的病人打造了一个舒适和谐的环境，让人备感心情愉悦。

OU Jennie Lee Building

英国公开大学

Location:
Open University, Milton Keynes, UK
英国 米尔顿凯恩斯

Architect:
Swanke Hayden Connell Architects
斯万克·海德·科奈尔事务所

Photography:
© Andrew Putler, Tim Soar, Tom Alexander
安德鲁·普特尔 提姆·索尔 汤姆·亚历山大

The Open University (OU) wanted a landmark building for their faculties of Computing and the Institute of Educational Technology, with a strong campus identity avoiding an iconic tag. The building consists of 5,000sq.m of floor space, of which approximately 600sq.m is a dedicated Lab acting as the focus for the collective research into Ambient Technology, though the whole building is seen as a lab for experimentation in learning and working processes.

The building is arranged in plan and section to maximize passive cooling and ventilation opportunities. The building envelope echoes the ideas of Ambient Technology with a soft white appearance, which reveals itself as a fine grain of texture with a series of glass layers containing dot frits and colors.
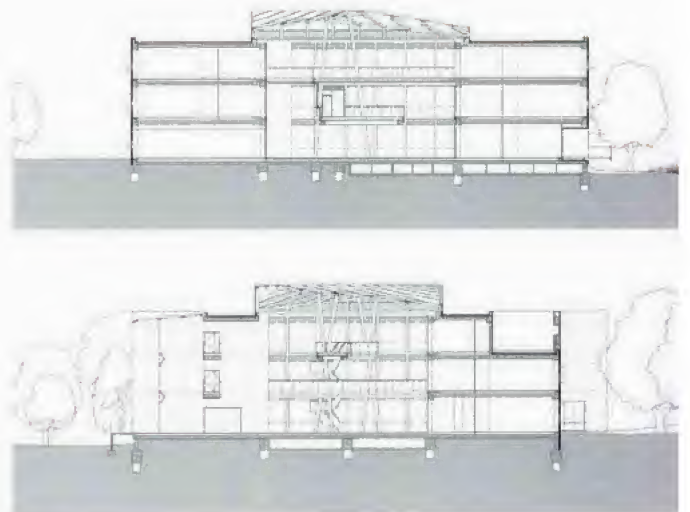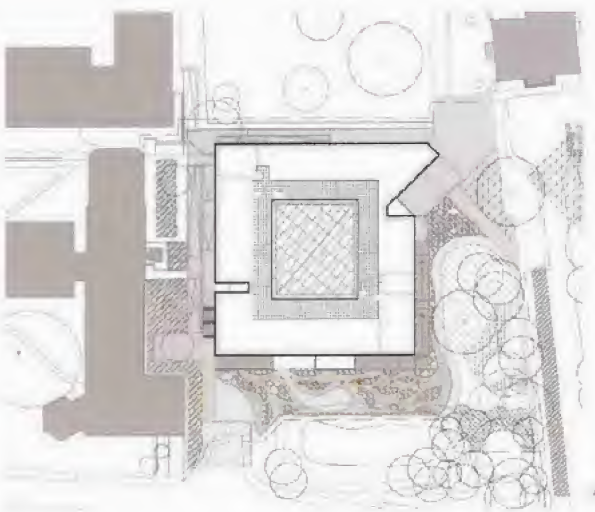
The OU's Marketing Brand colors – a white background with a number of blues - have been incorporated into the deeper layers of the glass façades; all the panels have white dots on the outer two layers of glass and a carefully selected number of panels have one or two soft blue backgrounds, subtly establishing the brand colors as the predominant base color and texture for the skin of the building. The surface of the primary façade is punctuated by large, clear panels of glass, some using strongly colored but clear Vanceva panels. The bright colors are a reflection of the larger and more social gatherings in contrast with the soft white areas and smaller private clear panels. At night the lights inside serve to back light the colors.

英国公开大学旨在为计算机以及技术教育学院打造一个里程碑式的建筑，要求避免使用图标符号，但要突出其校园特色。整个建筑面积为5000平方米，其中600平方米用作环境技术实验室。
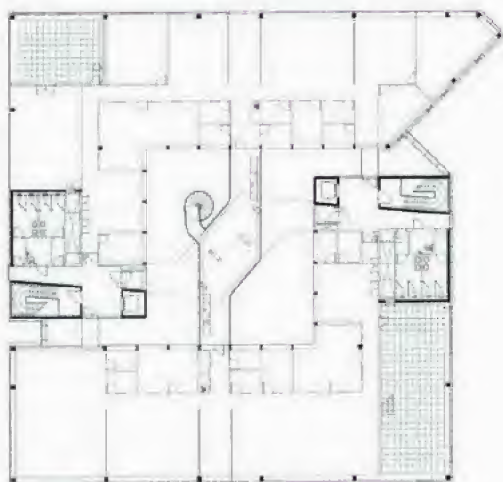
从平面到剖面的设计都强调了冷气和通风系统，外观装饰以白色为主，多层的玻璃窗上面点缀着不同的色彩，整个建筑结构鲜明、纹理清晰。

学校的标志性色彩——白色以及蓝色系也被充分地运用：最外面的两层玻璃板以蓝色为背景，采用白色的小点装饰。建筑正面表层覆盖着宽大的玻璃板，明亮的色彩与柔和的白色区域形成鲜明对比。夜晚，在室内灯光的照射下，打造了别样的景致。

Studio Thonik
托尼克工作室

Location:
Amsterdam, The Netherlands
荷兰 阿姆斯特丹

Architect:
MVRDV
MVRDV建筑设计事务所

Photography:
© Rob 't Hart
罗布·赫特

The atelier and house of the Amsterdam-based studio for visual communication, Studio Thonik, is tucked away in an inner city courtyard block amid domestic backyards, parking spaces and a few other businesses. The two-storey volume created some local uproar when it was first constructed, but now almost blends in with the foliage surrounding it.

Restricted by programme, budget and a zoning plan that dictated the maximum height for this construction, MVRDV created an 18-by-8-by-7-meter box made of blocks of aerated concrete and precast concrete slabs for the floors and roof. The shoebox like structure was wrapped in a polyurethane coating, so the volume merges into a homogeneous building without details. The intermediate floor makes two 50-cm jumps in height, which generates three zones of space of both floors and creates an interesting spatial experience. The façade is broken up by 17 identical double doors, which function as either a window or a door.

The designers wanted to give the building a warm color, so they chose to paint it orange, which they thought had a suggestion of brick about it and also gave the building some mass. Some neighbours, however, perceived this as highly disruptive of the area's aesthetics and filed a complaint. In an effort to solve this neighbourhood quarrel, the city of Amsterdam upgraded the non-residential zone in which the studio is situated to a working and living area in exchange for a new color. Now the designers happily live and work in the green building.

托尼克工作室位于荷兰，主要从事视觉传达设计。这个两层的建筑被花园、停车场以及小公司包围，用于工作室和居住空间。在建成之初，引起了不小的反响，现已完全融入到周围的环境中。

由于受到预算以及分区规划等因素的限制，设计师最终打造了一个体积为18米x8米x7米的鞋盒结构。外观采用聚氨酯覆层材料装饰，与周围的建筑完美融合。地面及屋顶由加气混凝土和预制水泥板构成，其中中间地板比两侧突出，这样整个空间就被分成了三部分。建筑正面安装有17个相同的双开门结构，同时也可以用作窗户。

为营造一个温暖的氛围，设计师采用了橘黄色作为装饰，既能打造砖石的效果又能增添厚重感。但这一想法，却遭到了周围居民的反对，认为它打破了整个街区的美感。最终通过当地政府的协调，设计师改用了绿色。

New Flower Market, Mercabarna Flor
花卉市场

Location:
Barcelona, Spain
西班牙 巴塞罗那

Architect:
Willy Müller (Principal Architect), Frédéric Guillaud (Associate Architect) / Willy Müller Architects
韦利·穆勒建筑师事务所

Photography:
© *Jordi Puig*
约迪·帕伊格

The new flower market for Barcelona is situated between the city's Plaça Espanya and the new airport terminal, in an area that is rapidly becoming a hotbed of international architectural creations with designs by renowned architects such as Toyo Ito, Richard Rogers and Ricardo Bofill. The building designed for Mercabarna Flor, will stand out in its own right with its iconic roof.

The interior of the market is divided into three conceptually different markets. One part of the building is reserved for the Cut Flower Market with modern industrial cooling systems and temperatures between 2°C and 15°C. The Plant Market is situated at the other end of the complex, with one of Europe's biggest radiant industrial floor heating systems. This part of the building has a passive cooling system that ensures temperatures will never drop below 15°C or rise above 26°C. In between these two markets is the Accessory Market, a highly flammable section with an especially designed system that detects and extinguishes fires.
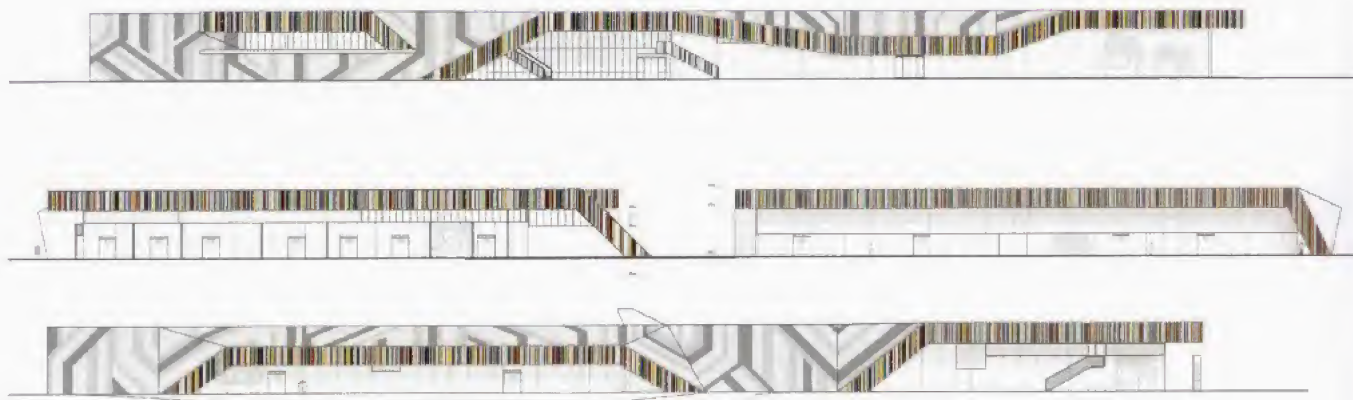
The big zinc roof that covers the market consists of a combination of folds, which create entrances, loading zones and protected areas around the perimeter of the building. The roof design is a series of parallel linear geometries of different tones distributed in a non-symmetrical way to recreate the visual image of flower fields seen from above. A big frame marked by a multitude of colors descends and rises along the building to organize entrances and create a graphic and dynamic element distinctive of this market. The vertical colorful strips resemble lovely flowers blooming on the background formed by dark and light gray stripes.
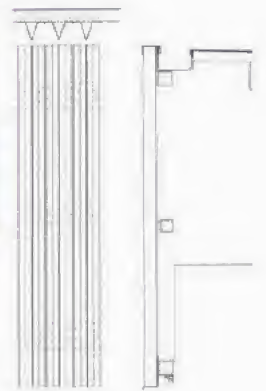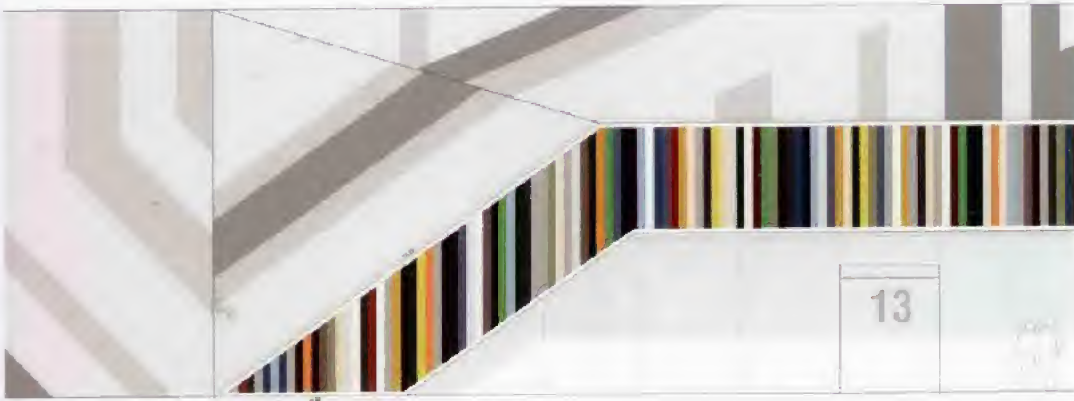
巴塞罗那花卉市场位于西班牙广场及新航空终点站之间，这一地区已成为国际建筑中心，汇集了很多设计师，如伊东丰雄（日本当代建筑师）、理查德·罗杰斯（英国建筑师）以及里卡多·波菲（西班牙设计师）的杰作。这一建筑因其独特的屋顶而著称。

建筑内部分为三部分：鲜切花（用来插在花瓶中的鲜花）市场，采用现代化的工业制冷系统，其温度在2~15 ℃之间；植物市场，位于建筑的一端，运用了欧洲最大的地板辐射采暖系统以及人工制冷系统，确保其温度在15~28 ℃之间；饰品市场，坐落在中间，由于其易燃特性而特别安装了火势探测以及灭火系统。

屋顶上的锌板结构垂悬下来，形成了入口、装卸区以及四周的保护区；不同颜色的几何形状呈线性排列，非对称的结构打造了花田的景色；由多种颜色装饰的框架沿着建筑蜿蜒起伏，不仅突出了入口，同时为整个建筑增添了活力。纵向排列的彩色条纹，节奏紧凑，变幻的色彩如缤纷的花朵。较宽的深、浅灰色条纹成为彩色条纹的背景，富于形态变化。

PLANOL

GreenPix – Zero Energy Media Wall

零能耗媒体幕墙

Location:
Beijing, China
中国 北京

Architect:
Simone Giostra and Partners
英国奥雅娜工程顾问公司

Photography:
© Ruguo
鲁古奥

This Zero Energy Media Wall is a groundbreaking project that applies sustainable and digital media technology to the curtain wall of Xicui Entertainment Complex in Beijing. The wall inaugurated on June 24 with a selection of especially created videos by a number of international artists. The programme was screened in loop every evening for six weeks after dark.

GreenPix features the largest color LED display worldwide as well as the first photovoltaic system integrated into a glass curtain wall in China, transforming the building envelop into a self-sufficient organic system, harvesting solar energy by day and using this to illuminate the screen after dark, mirroring a day's climatic cycle.
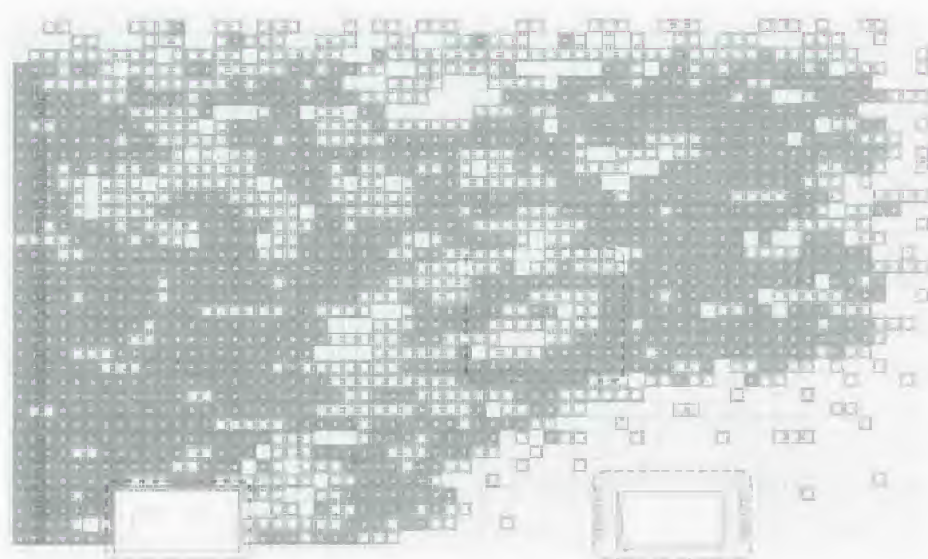
With the support of the leading German manufacturers Schueco and SunWays, the architect Simone Giostra with Arup developed a new technology for laminating photovoltaic cells in a glass curtain wall and oversaw the production of the first glass solar panels by Sun Tech, a Chinese manufacturer. Polycrystalline photovoltaic cells are laminated within the glass of the curtain wall and placed with changing density on the entire building's skin. The density pattern increases the building's performance, allowing natural light when required, while reducing heat gain and transforming excessive solar radiation into energy for the media wall. This integration of media/information technology with architecture in an urban context represents a new kind of communication surface devoted to unprecedented forms of art, while projecting information about the behaviour and activity of the building to a vast audience.
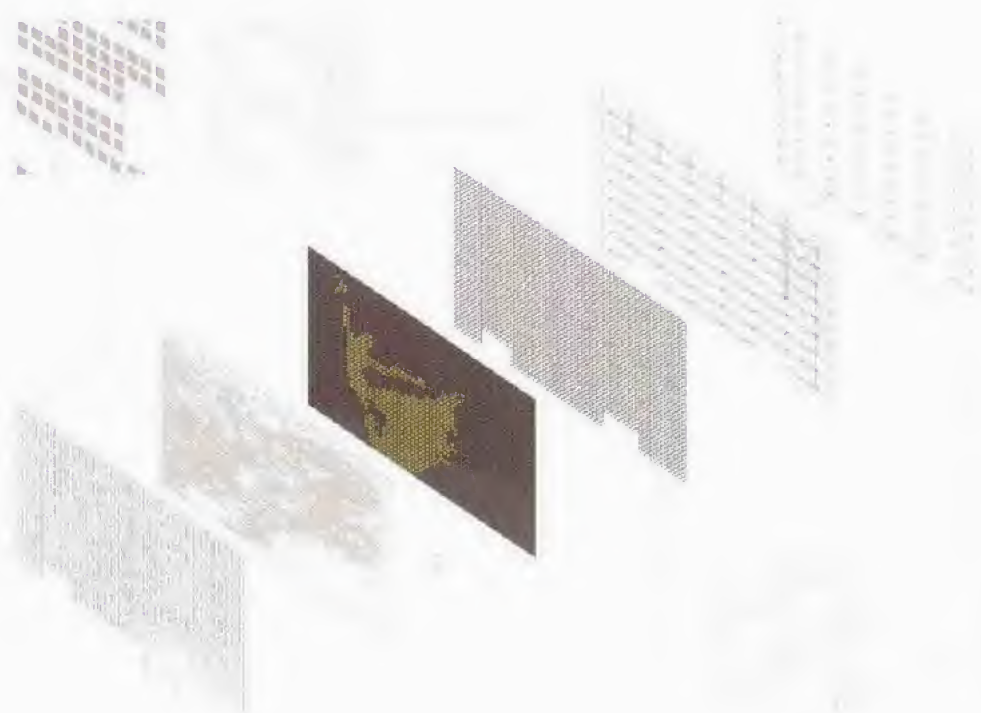
零能耗多媒体幕墙是一项可持续能源和数字媒体技术的创新性项目，是为位于2008奥运主办场地附近的北京西翠娱乐中心而设计，于2008年6月24日开对公众开放，每晚循环播放世界知名艺术家制作的视频节目。
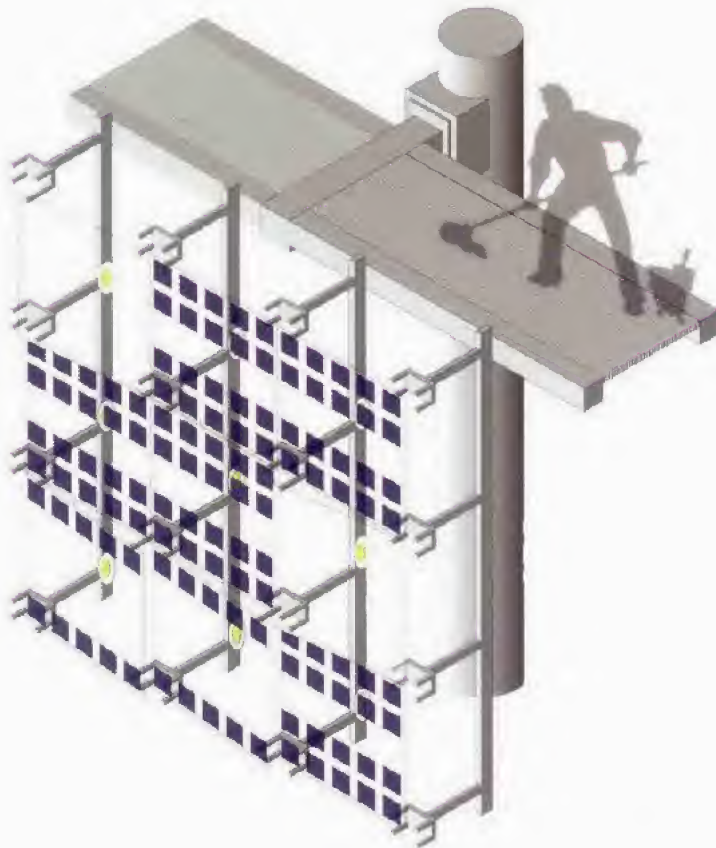
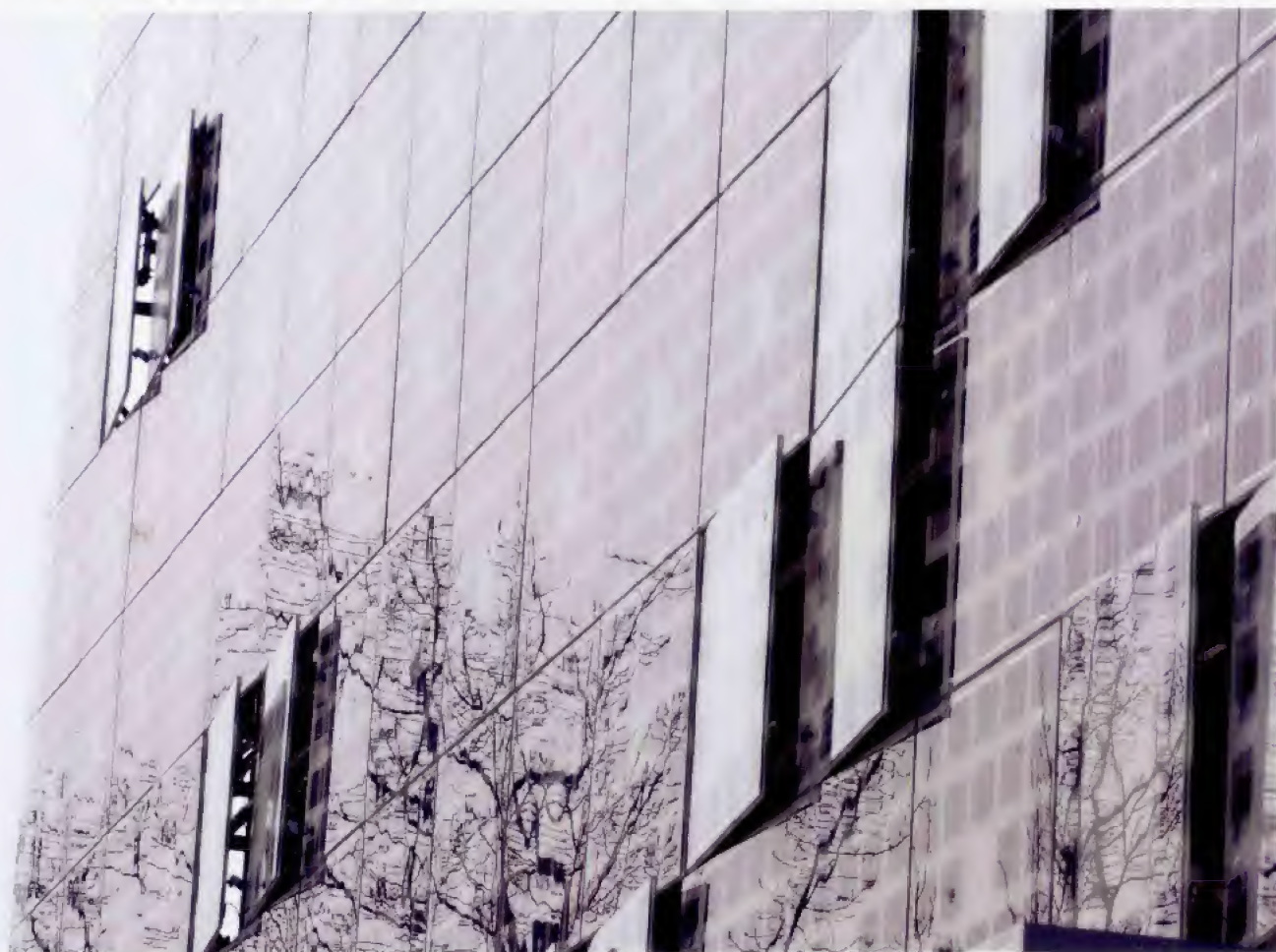这一项目拥有世界上最大的彩色液晶显示屏和中国第一套集成到玻璃幕墙的光电系统。通过白天吸收太阳能、晚上用它来照亮屏幕，从而以自给自足的源组织系统来运作。

在德国顶级制造商Schueco and SunWays 公司的支持下，建筑师西蒙·季奥斯尔及奥雅纳公司开发了一项将光电单元层压到玻璃幕墙的新技术，并由国制造商尚德太阳能电力有限公司检查了第一批玻璃太阳能面板产品。多晶光电单元层压到幕墙玻璃当中，并于整个建筑的表面上通过变化的密度进行置。密度设计允许在内部程序需要时获得自然光，从而降低热能获取和太阳能向幕墙所需电能的过多转化，增强了整个建筑的表现力。
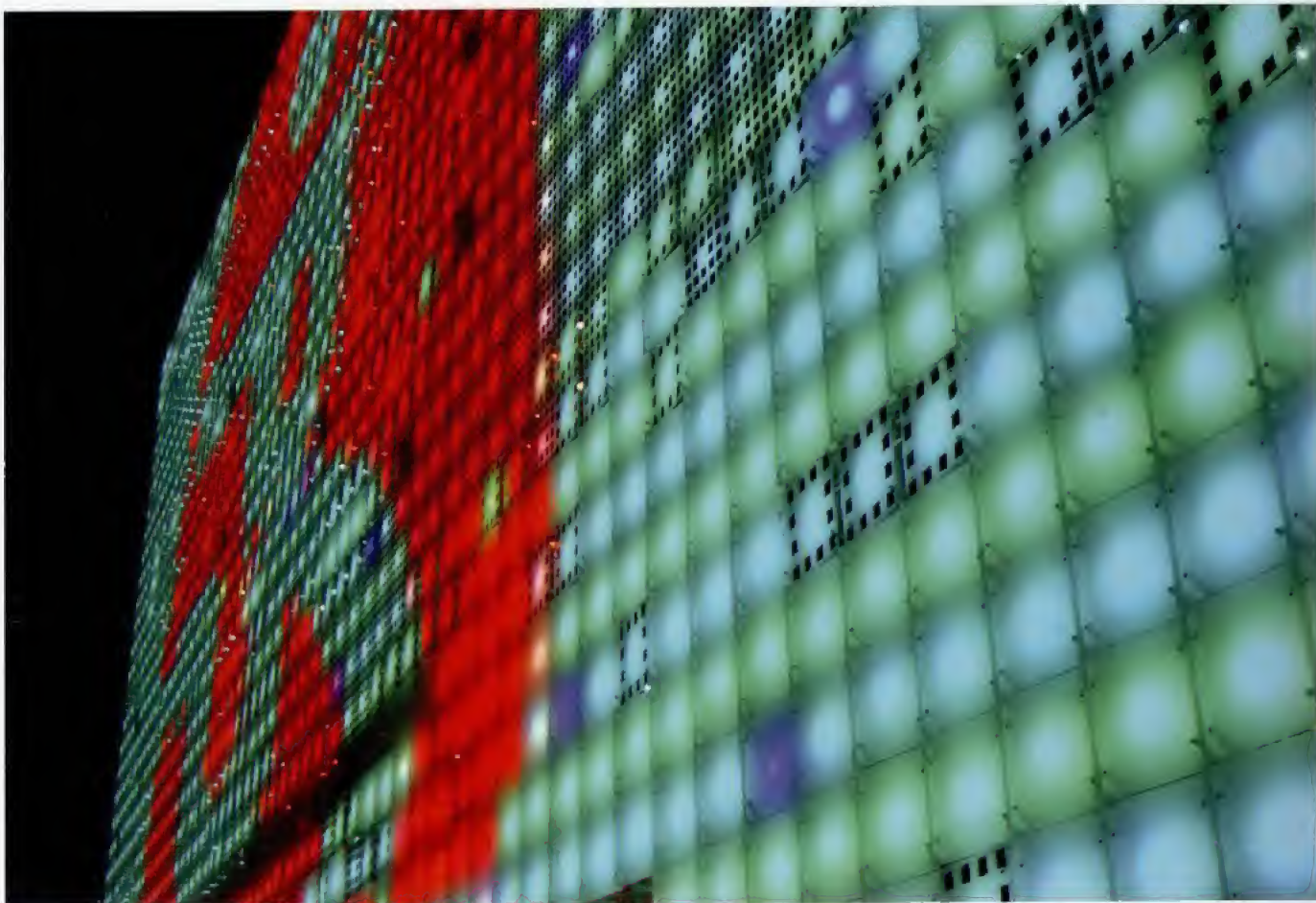
Vanke Sales Pavilion
万科售楼中心

Location:
Chengdu, China
中国 成都

Architect:
William Lim, Matthew Ng
林伟而

Photography:
© Hu Wen Kit
胡文杰

This real-estate showroom pavilion designed for a China-based real-estate developer is situated in one of Southwest China's most important economic centers and transportation and communication hubs. The architecture and interior design of this project is based on the principal of a Chinese courtyard house with an entrance court, front garden, main pavilion and side pavilion including support facilities and a back garden.

Inspired by traditional Chinese paper cutting, a simplified pattern is used as a motif to create a pink sunscreen that wraps the exterior of the pavilion. The translucent outer skin made of cast fibre cement lattice screen creates a veil, which lets in soft, diffused daylight into the building's interior. The frame is also used as a landscape element in the entrance court, framing the landscaped gardens and creating a stark contrast to the white washed garden walls and green vegetation. Reflection ponds are an important feature of the landscaping and become a very dramatic water feature at night.

这一项目——万科售楼中心，位于成都，中国西南部的经济、交通以及通信中心。建筑以及室内设计依据中式四合院风格，带有大门、前院、主房、厢房等结构。
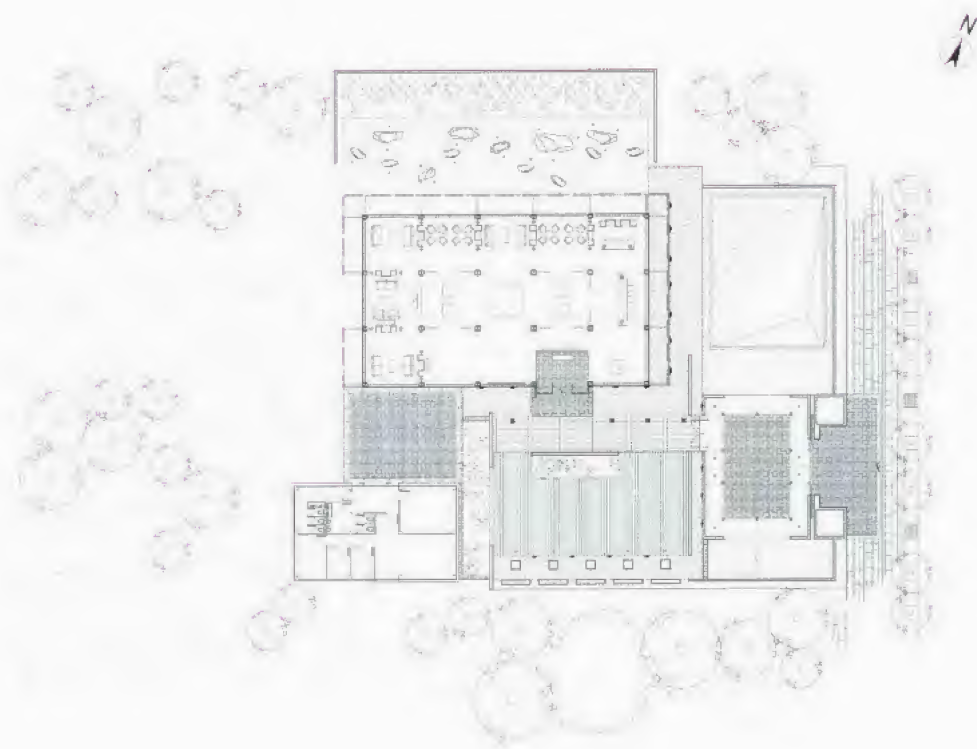
室内外设计理念源于中国传统的剪纸艺术。建筑的外观仿佛被一张红色的剪纸包裹，水泥框架覆盖在玻璃幕墙之外，阳光通过水泥纤维的缝隙照进室内，形成丰富的光影变化。红色的框架同时也成为大门处的一道景观，与花园内白色的墙壁和绿色的植物形成鲜明的对比。波光粼粼的池塘在夜晚更是一处独特的风景。

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